

552

# MUSICAL COURIER.

A WEEKLY JOURNAL.

DEVOTED TO MUSIC AND THE MUSICAL SCIENCES.



VOL. XIX.—NO. 14.

NEW YORK, WEDNESDAY, OCTOBER 2, 1889.

WHOLE NO. 502.



MAMIE KUNKEL.

**THE MUSICAL COURIER.**  
—A WEEKLY PAPER—  
DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 502.

Subscription (including postage) invariably in advance  
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.  
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NEW YORK, WEDNESDAY, OCTOBER 2, 1889.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG &amp; FLOERSHEIM,

Editors and Proprietors.

JAMES G. HUNEKER.

Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 236 State Street, Manager.

GENERAL AGENCY FOR GERMANY:  
FRITZ SCHUBERTH, JR., 63 BRÜDERSTRASSE, LEIPZIG.

## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Alfredo Harilli,	Victor Herbert,	Attilie Claire,
Wm. R. Chapman,	Martin Roeder,	Fritz Kreisler,
Otto Roth,	Joachim Raff,	Madge Wickham,
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A. L. Blumenchein,	Augusta Ohrström.	W. J. Lavin.
Leonard Laiaat,		Niles W. Gade.
Albert Venino,		Hermann Levi.
Josef Rheinberger,		Edward Chadfield.
Max Bendix,		
Helene von Doenhoff,		
Adolf Jensef,		
Hans Richter,		
Margaret Field,		
Emil Fischer.		

In the personal column of last Sunday's "World" the following paragraph occurred:

Mr. Bötel, a wonderful tenor, is fascinating the audiences at the Kroll Gardens, Berlin. He was a coachman not long ago, and his rise to fame has been romantic in its details. He must find opera singing more remunerative and agreeable than driving horses. At a recent Sunday night rendition of a popular opera he was recalled six times after one song and masses of flowers were showered upon him. He is ambitious to come to America, and will doubtless have a chance to gratify his ambition before long.

coupled with that singular delusion of yours that you are being persecuted by prominent piano houses and pianists. As to the playing and teaching part of it New York has a few good pianists and teachers yet, even if they do not play as *emotionally* as the late (to New York) Mr. William H. Sherwood.

## FROM EUROPE DIRECT.

FROM a private letter just received from our Mr. Otto Floersheim we glean the following of interest: "The great tenor, Goetze, about whom so much has been cabled of late, made his *entrée* in opera at Cologne last Saturday in the perennial 'Martha.' The house was jammed from pit to dome, and the favorite singer was literally overwhelmed with flowers, wreaths, and even more substantial tokens of the public's esteem. He sang better and with more power and artistic feeling than I ever before heard him sing, and if the excrescences on his larynx—which, however, luckily are not of a cancerous nature—will not reappear, Dr. Burger, of Bonn, has done wonders for his celebrated client. At present, however, Goetze is yet under partial treatment, and his appearances on the Cologne stage are limited to five per month for the entire season of 1889-90."

Mr. Floersheim writes:

"I am also glad to be able to contradict the story that Goetze had lost his entire and very considerable fortune in the recent failure of his friend Boisserée. The truth is that he is involved to the extent of 20,000 marks (about \$5,000) only and part of this he will receive back when Boisserée's financial troubles will be settled.

"Next to Goetze the greatest favorite among the male portion of the Cologne Opera House personnel is the famous baritone Carl Mayer, a brother of the amiable and accomplished business manager of the New York branch of the house of Knabe & Co. I heard Mr. Mayer last Wednesday as 'Count' in Mozart's 'Marriage of Figaro,' and he fairly enchanted me with the beauty of his vocal organ, his cultured manner of singing Mozart, and through his graceful acting and imposing stage appearance. On Friday he is to sing in Marschner's beautiful opera, 'The Vampire,' and on Sunday next he will impersonate 'Telramund' in 'Lohengrin' at about the same time when I shall be paying my usual tribute to Neptune (the first day after leaving the English Channel is always the worst one with me).

"Director Hofmann of Cologne, is in a pretty state of madness about the new tenor, E. C. Hedmont, who has skipped to New York to become a member of the Emma Juch Opera Company, and now he is advertised on all the walls of ancient Cologne, and in very big type at that, as 'Contractbrüchig.' Well, this is no business of mine, but if Mr. Hedmont ever wants to go back to Germany he'll find that he may have a hard time in finding a job in many of the *Cartell* opera houses, and I kindly advise him to keep out of Director Julius Hofmann's way until that athletic sportsman manager has cooled down considerably.

"Poor Heimendahl! He is in bad luck again, as happens only too often to that prince of musicians and good fellows. He intended to sail for Baltimore on the Maine from Bremen on the 11th inst., but to my astonishment and dismay I've just received a letter from him dictated from Berlin, in which he tells me that he is laid up for repairs at the eye infirmary of Professor Schoeller, and that it will take about four weeks to cure the effects the snow peaks of the Swiss mountains exercised on one of his optics. He now intends to sail in the Trave from Bremen on October 9, and in the meantime Franz Rummel, Charles Steinway and Otto Sutro, of Baltimore, are trying hard to help him beguiling the weary hours.

"If anybody should imagine that all the music in the Van der Stucken family is concentrated in the immortal composer-conductor, Frank, he is happily mistaken. Yesterday I was over in Antwerp to see the horribly interesting scene of the recent catastrophe, and, besides two unexploded cartridges (the terror of my dear mother), I bring over with me the memory of a few short hours of musical enjoyment I had within the hospitable walls of his father's home. The genial Frank has four sisters (all good looking, three married, and the youngest one yet solo), all of whom are musically cultured to a degree, and they sang and played the piano for me in a most artistic fashion, considering that they are amateurs. His only brother, Hugo, plays the violoncello most acceptably, sings tenor with his celebrated brother's timbre of voice, and looks for all the world like Van Dyck, the Bayreuth *Muster 'Parsifal.'*"

ONE of the best known composers and musicians in this city writes to us that he had occasion recently to approach a publisher for information—publisher of the usual trivial stuff, music, so called—and he said: "I have come to ask a favor and am convinced that you will grant it, as it does not refer to publishing any of my music." The composer was startled by the ready reply: "Oh, we are not so afraid of you any more since you wear your hair short; those fellows only with the long flowing locks are the men who perpetrate those wild fantasies and sonatas."

WE have received a request by mail from Nolan Brothers, dealers in general merchandise and hardware, of Norman, Indian Territory, for a copy of a comic song book. We are not publishing comic song books, but we have on file some very comical effusions contained in the pages of our musical contemporaries. They make comical reading at all events, and can be sung to almost any tune one wishes. Those that relate to music and musical criticism are very funny, but those that dwell on piano construction are excruciatingly comical. Messrs. Nolan, if they should ever be in our vicinity, are cordially invited to call, for we can amuse them for hours by merely reading to them fragments in said musical journals which are alleged articles, but in reality full of humor and misinformation.

FROM a recent interview in the Chicago "Tribune" we learn that Mr. William H. Sherwood, who has shaken the dust of New York from his sandals, is truly the only American pianist; that New York is given over to foreigners; that nobody, unless they have an "osky" or a "stein" at the end of their names succeed in wicked Gotham, and that in Chicago alone a field for the American pianist and composer may be found. All this smacks of Chicago jealousy, and Mr. Sherwood, no doubt, will soon be heard advocating the claims of the Lake City for the site of the coming world's fair. But the glamour of the interview is destroyed when Mr. Sherwood proceeds to inform the reporter of the "Tribune" of his (Mr. Sherwood's) invaluable method for teaching piano, which he alone plays and teaches in America *emotionally* and otherwise.

We fear it is a case of sour grapes, Mr. Sherwood,

## THE WORCESTER FESTIVAL.

THE Worcester Festival this year was a much more brilliant affair than its predecessor of 1888. The severe criticism engendered by the tame performances of last season bore good fruit and the programs were greatly improved, although still leaving much to be desired. Of course that venerable standby, Carl Zerrahn, conducted, and, as Mr. Henderson noted in the "Times," generally in a very sleepy manner. Victor Herbert won fresh laurels in the triple capacity of conductor, soloist and composer. His work won universal recognition, particularly as conductor. The "Times" ably and truthfully sums up the whole affair in its Sunday issue as follows:

The philosophic spirit of the age, given to inquiring into causes, often finds its ardor damped by coming face to face with some such problem as the thirty-two years' existence of the Worcester Music Festival. Music that comes in the ordinary course of human events is received with such fortitude as can be summoned; and when it is good, as it sometimes is, we praise the gift and endeavor not to look the giver too closely in the mouth, lest we discover acute congestion of the vocal organs brought on by bad delivery. When it is bad, we sigh the old weary sigh and wonder why they will do it when there is no money in it. The Worcester Music Festival is misnamed. Call it by its correct name—Worcester's Annual Meal of Music—and its existence at once becomes easy of explanation.

\* \* \*

Worcester is sodden with its own respectability. It is a prosperous, contented, even tempered town, not given over to unseemly bursts of excitement. It is a thriving and happy community of over 82,000 humans, all sailing smoothly over the sea of life. There is very little poverty in Worcester, and there are no disease breeding purples. That part of the city which one would expect to find crowded with offspring of pauperism is filled with machine shops, each turning out and exporting its own specialty, and thus bringing a never ceasing stream of money into the city. Thus Worcester breathes in the spirit of contentment and basks in an atmosphere of satisfied repose. Thirty-two years ago the Worcester County Musical Association was formed by some enterprising gentlemen who believed that they themselves and their fellow citizens would be intellectually benefited by a short season of music.

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The annual festival supplies Worcester with about all the serious music it gets. The musical hunger of the community is sated at this yearly feast, and the appetite for song and symphony comes out only in the autumn. It is better to have had a musical festival once a year than never to have had any music at all. The managers of this enterprise feel that they are confronted with a serious problem. If they do not give good music they lay themselves open to censure. If they do they run the risk of driving away that large proportion of their patrons who are not ready to receive the gospel of advanced musical thought. Self preservation being the first law of nature, the association has frankly committed itself to a policy of giving such music as will pay. The question whether the public of the city could not be educated up to a higher standard has naturally been raised, but the association feels that it cannot risk its financial life by undertaking to put its patrons through an annual cramming process.

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There is just enough ground for the position of the organization to make its reasoning plausible. To suddenly confront a raw public with a series of concerts of the highest order would unquestionably be a more than hazardous experiment. But musical taste is less difficult of development than the Worcester County Musical Association imagines. The first step would be to rigorously exclude all music not of the very finest quality. That does not necessarily imply the performance of the largest and most serious works. The smaller jewels of the great musical treasure box might be first exposed without dazzling the public eye, and afterward the larger gems might be produced. For instance, the Worcester public has never been invited to feast on such melodious and perspicuous works as Schumann's D minor symphony and Mozart's "Requiem."

\* \* \*

There is an abundance of such works which could be presented to the Worcester public without danger of causing a fit of mental indigestion. And then the program book could be made very much more instructive than it is now with the assistance of a little more logical arrangement of the compositions. At the festival just ended three large choral works were performed—Mendelssohn's "St. Paul," Sullivan's "Golden Legend" and Haydn's "Creation." They were given in the order named. Now, if Haydn's work had been placed first, Mendelssohn's second and Sullivan's third, the program book would naturally have contained a brief and lucid account of the growth of the oratorio and cantata, explaining the difference in character and treatment between works of Haydn's day and those of the present and intervening periods. Such an essay, accompanied by the performed illustrations, would have materially advanced musical education in the community.

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The same process could be followed out in the instrumental and vocal music, and no loss, but rather an increase in the variety of the programs, would follow. Foundations would thus be laid for taste and intelligence which would enable the Worcester public to digest happily a feast of the new romantic school. The methods and purposes of to-day would be explained in the program book, and in a short time the music loving public of the city, which is too large and important to be so neglected, would learn to understand and appreciate contemporaneous musical thought. This would result in a higher and fuller comprehension of the works of the older masters, for obviously those who have climbed to the pinnacle of the mountain command a wider view than those who have ascended but half way. Systematic educational effort is what the Worcester festivals need, and the labor is one that may be undertaken without fear. It has never failed yet, not even in busy, money hunting New York.

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The Oratorio Society came together at the Metropolitan Opera House last evening for the first rehearsal of the year. Rehearsals will be held in the Opera House until Association Hall is restored to service. Mr. Damrosch received the members of the chorus and began work upon Liszt's "Christus." The chief works of the year will be the "Christus," Händel's "Messiah" and Grell's mass, which created a sensation last season. The society now numbers upward of five hundred members. Mr. Tuthill, the librarian, has issued a neat pamphlet, which was distributed among the members last night, reviewing the last season's events, giving news of the new hall's building, portraits of the chief members of the society, &c.

## Joseffy and Rosenthal's Unison Playing Once More.

FTER the great amount of seriously adverse criticism written about Joseffy and Rosenthal's experiment in unison playing it is quite refreshing to find a few lines in defense in a recent number of the "Etude." The fact that these lines were written by W. S. B. Mathews, who usually takes art matters seriously, lends additional strength to the argument. As the two great pianists certainly never thought of their experiment as anything more than a little pleasantness that might prove interesting to their many admirers, it were the critics rather than the pianists who committed themselves by considering the affair with such serious anxiety. Of course it would have been more appropriate had it been tried at a less formal concert, but, bearing in mind that such opportunities are scarce, even the most conscientious would forgive the culprits for taking that time to give their audience a pleasure in which all unbiased musicians and critics undoubtedly could join.

In the school room unison playing is, of course, more appropriate and should be oftener practiced than it is at present. Though it does not leave the pupils the free scope for individuality they have sufficient opportunity for a traditional reading of certain pieces especially suitable for the purpose; more than this, that is, individuality of interpretation, can hardly be expected from the average student anyway.

At the risk of giving envious fellow teachers (and where are such not to be found) an opening to shout "sensationalism," the writer has encouraged his students in unison playing on two, four, or even as many as eight pianos, and allowed them to show their friends the result of such practice in several public students' musicales. While the pupils were made to understand that such doubling is of no value, but even a hindrance as far as the final musical effect is concerned, they readily recognized the numerous benefits for their improvement arising from such practice. Above all it sharpens the sensitiveness of the hearing, a point of much importance to musicians in any branch, and one as carefully developed by violin students as it is generally neglected by those studying the piano. Carelessness in phrasing and in the use of the pedal is felt with greater annoyance when several are playing together, and students soon discover the necessity of carefully marking the rhythmic accents, either in melody or in passages.

In fact, young pianists are not aware how grossly they neglect rhythm in passages until they have tried them in unison. Our first trial with Chopin's étude "on black keys" (which was afterward coincidentally chosen by Joseffy and Rosenthal) and a morsel from op. 22, by Wollenhaupt, was little short of a cacophony. The first impulse was to discontinue all further efforts, but, spurred by the proverbial American ambition, individual shortcomings were recognized and overcome in a manner that finally surprised everybody, not only in regard to the clearness of the unison, but also as to the success in rubato phrases, which even gave their playing an appearance of individuality. As an incidental incentive such efforts have also proven good results. When eight pupils know that they are to play the same piece side by side, each one will do doubly conscientious work from the start, or such as lack care and energy and who always think that their teacher "exacts too much" will soon be convinced how poorly their efforts compare with those of the others.

Other suitable selections attempted were Chopin's Polonaise in A, op. 40, and Pauer's "La Chasse."

If teachers would generally take more pains to make the piano study interesting for their pupils by such and other experiments, they would find less time to grumble about the "want of appreciation," but would lead more young pianists gradually into appreciating the best. Let them remember that they cannot expect the same profound work from the average young lady students that they witnessed from fellow professional students under the tuition of exacting masters at some European conservatory.

CARL V. LACHMUND.

## Bullied the Band.

A GRIEVOUS disaster happened to a brass band up near Moira the other day. The band was a band of amateurs mostly and the members were learning to blow into the cornet and the flute and wrestle with the ring trumpet and the cymbals and pound the big drum and the triangle; but, being more conscientious and considerate than musical amateurs generally are, they took up their brass fittings and went far out into the lofty solitudes to blow "Home, Sweet Home" into the startled atmosphere in great tattered scraps and promiscuous gobs and snatch all the lugubrious bitterness out of "The Last Rose of Summer" and fill the district with uncanny wails and quivering bitterness. They camped on the side of a hill beyond the ken of disinterested individuals and rigged their stands, shipped their instruments, filled themselves with wind, spread their legs and tackled "Rob Roy MacGregor O," making the wretched tune howl like a lunatic asylum at the first snatch, then pulling it piecemeal, shaking it and killing it by inches, and the wild, weird clangor buried itself in the unsympathetic forest.

The band had got the tune under and were fiercely worrying it as described, and the conductor was shaking his stick and encouraging his myrmidons to further atrocities, when a large black bull drove violently over the hill and charged the congregation. There were a thundering of rushing hoofs, a

heavy thud, a noise of contending elements, a cloud of dust, then momentary silence, while musicians, and bassoons, and cornets, and bugles, and kettledrums were hurling in mid air; then it began to rain melodious accessories and instrumentalists, and presently when the band had pulled the splinters out of itself and wiped its eyes, it gazed reproachfully down toward the valley and saw only a swart bovine going rapidly across country, encircled by a bass drum and bearing a trombone on its horns. The band rested awhile and swore; then it took up its wreckage and wended sadly back to town. There are some brass instruments for auction.—Melbourne "Punch."

## Beethoven's Birthplace.

PLANS are in course of preparation for a monster concert to be given in Steinway Hall in December for the benefit of the fund raising in Bonn for the purchase and restoration of the house in which Ludwig van Beethoven was born. A society has been organized in Germany at the instigation of a committee of Bonn's citizens, and an appeal for subscriptions has been sent throughout the civilized world signed by a committee headed by Joseph Joachim. This appeal reads as follows in English:

BONN ON THE RHINE. May, 1880.

More than a hundred years have elapsed since the birth of Ludwig van Beethoven. Thousands of voices have since then proclaimed the glory of the great German composer; bronze statues will keep his memory green to all time; everywhere lovers of music have celebrated by festive performances the centenary of his birth, and but lately his earthly remains have been reverently consigned to the "mausoleum for celebrities" at Vienna.

Amid all this homage paid to his memory, his lowly birthplace has remained unnoticed. And yet it seems an imperative duty to withdraw this spot from common uses, and to consecrate it solely to the memory of the great master.

In order to discharge this debt of honor, the society, founded at Bonn, has purchased the house in which Beethoven was born, with the intention of restoring it to what it was in his childhood and youth. Some parts of the building are still in their original condition, and especially the chamber where he was born has been preserved in all its quaint and touching simplicity.

In order that the spirit of Beethoven may once more fill the place which witnessed its first development, we intend to collect there the various editions of his compositions, the literary works which have Beethoven for their subject, manuscripts, letters and other relics, mutually eloquent witnesses of his life; the portraits made of him at various periods, in short, everything which may serve to establish a tangible and intellectual communication with him.

In Beethoven's artistic creations, the deepest and strongest feelings of the human heart, its struggle against and reconciliation with the powers of fate, have been interpreted in a manner which is now understood equally well by the educated of all nations. Whoever has enjoyed the privilege of hearing this soul stirring and consoling language will readily second our grateful endeavors to consecrate to the memory of the great master his birthplace, the Beethoven House, at Bonn on the Rhine.

Therefore we turn full of confidence to all admirers of Beethoven, calling on them to help us toward the successful accomplishment of our purpose, either by becoming members of our society, or by donations for our Beethoven Museum, or other contributions.

The society has two extraordinary honorary members of extraordinary reputation, namely, Prince Bismarck and Count Molka. In the list of honorary members are the names of Johannes Brahms, Max Bruch, Niels W. Gade, Sir George Grove, Sir Charles Hallé, Dr. Hermann von Helmholtz, Count von Hochberg, Franz Lachner, Carl Reinecke, Hans Richter, Anton Rubinstein, Clara Schumann, C. V. Stanford, Alexander W. Thayer, Giuseppe Verdi and Franz Wuehlner.

The contribution of New York is to be given in the form of the gross receipts of a Beethoven concert, under the direction of Theodore Thomas and the auspices of a committee composed of the Hon. Carl Schurz, Oswald Ottendorfer, William Steinway, E. Naumburg, Jesse Seligman and other gentlemen of prominence in business and social circles. The Liederkranz will be invited to take part in the affair, and Rafael Joseffy will play a concerto of the master's. Beethoven's birthday is generally celebrated on December 17, and the concert will take place in Steinway Hall, as near that date as Mr. Thomas' engagements will permit.—"Tribune."

—The Marine Band was one of the very few bands that passed the Presidential stand at the review in Baltimore last Monday that did not play "Hail to the Chief." "It's a common impression among bandmasters," said Professor Sousa, its leader, last night, "that this 'Hail to the Chief' is the proper Presidential saluting air. That's a mistake. The tactics of the army and navy do not prescribe 'Hail to the Chief' when passing before the President. The tactics prescribe that when a band passes its reviewing officer the drums shall roll and trumpeters sound, but it is utterly silent as to the band. The band might pass by in silence so far as the tactics say. 'Hail to the Chief' is the traditional saluting air. It was originally a Scotch boating song, and anyone who studies it carefully can detect its Scotch characteristics. The air is a pretty one, and years ago became one of the favorites of the Marine Band. Owing principally to its sonorous beauty and to the band's familiarity with the air (and evidently, perhaps, to its title), the Marine Band fell into the custom of playing it at the White House on state occasions as the Presidential party entered the reception room. In this way the notion became current among bandmasters that 'Hail to the Chief' was the official reviewing air. It is not. As a matter of fact the Marine Band never plays it when marching past the President. It always plays 'Semper Fidelis,' the reviewing march of the Marine Corps. The music was written by Professor Sousa, especially for the review of the Marine Corps. Hence its title, 'Semper Fidelis,' the motto of the corps. It is so written that the roll of the drums and the sounding of the trumpets as drum corps and trumpet corps pass the reviewing officer, shall form an integral part of the air, and everyone who heard it as the Marine Band passed the stand last Monday will admit its perfect adaptability to the purpose."—Baltimore "American."

—The personnel of the Boston Quintet Club for the coming season will be as follows: Miss Anne Carpenter, soprano; Mr. John F. Rhodes, solo violinist; Paul Mende, violinist; Adolph Burose, flute virtuoso and violinist; Armin Recker, violin and viola soloist, and Louis Blumenberg, violoncello virtuoso, proprietor.

This excellent organization had a tremendous success in California and the West generally last season, and its prospects this season are excellent. The tour begins October 7.

## PERSONALS.

**KUNKEL.**—Miss Mamie Kunkel, whose portrait is given in this week's issue, has already been referred to in THE MUSICAL COURIER as a young singer of great promise. She has accepted a brilliant church position in Philadelphia, and with her dramatic gifts, beautiful voice and agreeable presence she is sure to prove a great success. Miss Kunkel was a pupil of W. Edward Heimendahl, is a native of Baltimore, coming from a well-known dramatic family. Miss Kunkel will probably be heard on the concert stage this season.

**GODARD.**—Benjamin Godard is at work composing the music to a poem by Georges Boyer, which will be performed at the centenary of the Fête de la Fédération, to be celebrated on July 14, 1890.

**DELAYED.**—Mr. W. Edward Heimendahl's return to this country has been delayed somewhat and he will probably leave Bremen on October 9 on the *Trave*.

**THE FRANKOS.**—Sam Franko will probably take the position of concertmeister left vacant by Max Bendix in the Thomas orchestra. Nahum Franko is conducting the Amborg Theatre orchestra on the nights devoted to the drama. His solo playing during the entr'actes has won much applause.

**ALAS! HE HAS LEFT US.**—Max Bendix went to Berlin on the *Saale*. He has, so report says, taken unto himself a spouse.

**A NEW CHRISTINE NILSSON.**—A new and young Christine Nilsson has made her appearance in Copenhagen. She was born in Madison, Wis., and before she left this country in the early summer called at THE MUSICAL COURIER to bid us good-bye. It appears that she has made a great success. She is a pupil of Mrs. Eddy, of Chicago.

**THE EMPEROR AND CLARA SCHUMANN.**—The Emperor of Germany has just decorated Clara Schumann with the gold medal for art.

**SHE HAS RETURNED.**—Mrs. Minnie B. Richards has returned from Cleveland, where she spent part of her vacation, and has resumed her piano lessons at Steinway Hall.

**MR. AND MRS. THEODORE SUTRO.**—Mr. Theodore Sutro, a prominent member of the New York bar and associated in a law firm with Edward Salomon, Esq., Governor of Wisconsin, and Mr. Rudolf Dulon, will celebrate the fifth anniversary of his wedding of October 1, 1884, when Miss Florence Edith Clinton, a well-known pianist, became Mrs. Sutro. All members of the large Sutro and Clinton families, from Baltimore, Boston, Philadelphia and this city, have been invited to be present at Delmonico's, as they were after the wedding in St. John's Episcopal Church five years ago. The happy couple will be favored on that evening by the singing of several distinguished artists, and it is believed that Mrs. Sutro will also favor with some piano solos. A trio, "Memory," for soprano, contralto and tenor will be sung by Mr. Harry Humphries, Mrs. Claudia Jenkins and Mr. Theodore Sutro. Mrs. Carrie Hun-King will sing some solos. Chevalier Edward Scovell and Mr. Marshall P. Wilder will also contribute to the entertainment. Some members of Seidl's orchestra will play during and after the dinner. Mr. Sutro is a brother of Otto Sutro, president of the Oratorio Society of Baltimore.

**PUPIN.**—Mrs. A. Pupin, the well-known pianist, has returned to her residence, No. 36 East Twenty-third-st. During the summer Mrs. Pupin gave some very successful concerts at Clifton Springs, Hornellsville and other places in New York State in connection with Miss Augusta Ohrstrom, the Swedish prima donna.

**MR. AND MRS. OUDIN.**—It will be interesting news to all of Eugene Oudin's friends to know that at the expiration of his present contract with McCaull next May he will go direct to London and "do" the season again, this time with his wife, who, as Louise Parker, attracted attention to her voice two years ago, though she was heard in public but for a few months. Mrs. Oudin is at present in Paris, having gone there to complete her studies and regain her confidence. She had previously studied for three years with Lagrange, and was on the eve of a most promising career when family reverses compelled her to accept an engagement here. She made her début in New York on the same night that Oudin did in "Josephine Solo by Her Sisters," that unfortunate opera of which the only pleasant reminiscence is that it brought these two young artists together and led to one of the happiest marriages in the profession. They have had a lovely home in this city for two years and have one child, a daughter, a year old.

Oudin goes on the road with "Clover" in a week. He did not care to subject his wife and child to the discomforts of theatrical traveling, and Mrs. Oudin has pluckily gone abroad, accompanied only by her sister and the baby, there to study and prepare for the career that surely awaits her.

The goal for which both these artists are striving, and to attain which they have determined on this sacrifice, is the production in London, probably next fall, of Oudin's opera comique, "The Muleteer," a work of which occasional mention has been heard, and to which the author has devoted all his time not spent at his performances for over two years. Oudin is a thoroughly representative American, and a New York boy. He has attained for himself, by diligent and in-

telligent endeavor, an enviable position as an artist, and his friends will hear with pleasure of his plans, and learn that he will soon have greater opportunities than are afforded in his present work.—"Sun."

**A HANDSOME TENOR.**—Edward Scovell, the tenor of the Boston Ideal Opera Company, is one of the few men in the country who has the right to prefix the French title of Chevalier to his name. He is a native of Detroit, Mich., but has spent a great part of his life abroad, first as a student of music and afterward in the various opera houses of the Continent. He acquired his title of Chevalier during the time that President McMahon was at the head of the French Republic. One day while riding in the suburbs of Paris a carriage drawn by two spirited and very much frightened Russian ponies dashed by him. The occupant of the carriage was a lady, very beautiful and very richly dressed, and the coachman had lost control of the horses. A moment after the carriage had passed the coachman was thrown from his seat and the ponies plunged madly ahead. Scovell put spurs to his horse and in a few minutes overtook the runaways. He found himself unable to head them off, and so sprang from his own saddle to the back of the nearest pony. After receiving the thanks of the lady he regained his own horse and rode away. A few days subsequently he received a message from the Minister of War, requesting his immediate attendance. He waited on the Minister, and there learned for the first time that the lady he had rescued was the Minister's wife. The much obliged husband gave a dinner in the American's honor, and at its conclusion made a short speech, eulogizing his guest, and concluding with the words, "Rise, Chevalier of France."

**A PRINCELY ACT.**—Anton Rubinstein has deposited with the Bank of Russia the sum of 25,000 rubles (about \$13,000) to found an international musical scholarship fund for composers and pianists. Every five years there will be a competition of two prizes of 2,500 rubles each, one to the most successful composer, the other to the most successful pianist; both may be won by the same person. The first contest will take place at St. Petersburg in 1890, the second at Berlin in 1895, the third at Vienna in 1900, the fourth at Paris and so on. Only artists from twenty to twenty-five years old will be permitted to compete.

**SOME OPERAS.**—Ponchielli's "Gioconda," Verdi's "Otello," Rheinthal's "Käthchen von Heilbronn," Hoffmann's "Aennchen von Tharan," Lorenzo's "Comedy of Errors," and Bronsart's "Hjarne" are the new operas that will be seen at the Berlin Opera House during the coming winter.

**REYER.**—Guy de Maupassant once defined "Salammbo" as a sort of opera in prose, and now Mr. Reyer is going to show what sort of a real musical opera it will make. With its horrors and its local color the book offers, no doubt, a tempting field for the display of some of the latest musical fashions.

**HUSS.**—The "Ave Maria" composed by Mr. Henry Holden Huss for the Rubinstein Club, and sung by that body of excellent singers last winter with marked success, will shortly be published in London and New York by Novello & Co. The work has already been heard in London. Mr. Holden Huss has also written a "Sanctus," which was recently performed for the first time in Philadelphia, when it was spoken of in terms of praise by the best musicians of the Quaker City. This work will have its first hearing in New York at the opening concert of the Metropolitan Society, under the baton of Mr. William Chapman. It is not often that a young American composer is so fortunate as Mr. Holden Huss in having his works performed in New York, London and Paris in the same year.

**ZUMPE.**—Hermann Zumpe, whose first operetta, "Farinelli," met with considerable success, has just produced a second work, "Karin," which is not very favorably spoken of by the Berlin papers.

**VERDI.**—Although Verdi has declined to take part in any fêtes on the occasion of the fiftieth anniversary of the production of his first opera, yet the Italians do not intend to allow the jubilee to pass unnoticed. The municipality of Genoa have come to the very sensible decision to inaugurate, on November 8 next, a new institute of music, to which the name of Verdi will be given. The composer will probably appreciate this compliment even more than the gold medal which it is proposed to strike in his honor. On the evening of the jubilee day a choir of 500 voices will assist at a concert, the program of which will be composed of some of the principal choruses from Verdi's operas.

**RUBINSTEIN.**—Rubinstein has now returned to St. Petersburg after his summer holiday, which, however, was anything but a holiday, since the illustrious composer has finished his fifth and sixth numbers of "Moses" and written his new concertstücke, which he will play at the jubilee festival in November. Some days since proposals were laid for a hundred concerts from an impresario in New York before Rubinstein, and the great pianist said, instead of his usual "No" to such things, "Ask them to wait," which means that Rubinstein will visit America.

**AN OLD TIMER.**—Henry Russell, once a resident of America, and the author of such popular old ballads as "Cheer, Boys, Cheer," "A Life on the Ocean Wave" and "The British Grenadiers," has just been honored in his old age by the adoption of his song, "A Life on the Ocean

Wave," as the particular march of the Royal Marines by authority of the Admiralty. Russell is the father of W. Clark Russell, the novelist.

**ANOTHER NEW COMER.**—The engagement is announced of Joseph Pizzarello, a "first prize" for piano at the Paris Conservatory, and a medallist in vocal culture (*solfège*), who will teach in the singing classes of the National Conservatory.

**PRATT.**—Mr. Silas G. Pratt, the well-known composer and pianist, who is a member of the faculty of the Metropolitan Conservatory of this city, will probably deliver his lecture on "Musical Metempsychosis" this fall.

### The National Conservatory of Music of America.

NOS. 126 AND 128 EAST SEVENTEENTH-ST.,  
NEW YORK.

*Editors Musical Courier:*  
It may interest your musical readers to learn that the president of the National Conservatory of Music of America (Mrs. Thurber), who is now abroad, has secured the services of the eminent artist Mr. Manoury as director of the vocal department. He will arrive in this country October 6 and will enter immediately upon his duties.

He comes highly recommended by Ambroise Thomas, Gounod, Saint Saëns and Massenet. The latter writes a letter concerning his artistic career in Europe, a copy of which you will find enclosed, as also a summary of the principal roles which he has distinguished himself.

I would ask such kind mention of Mr. Manoury as you may think is merited by an institution established for the advancement of musical art and not for pecuniary profit.

Yours very truly,  
CHAS. INSLEE PARDEE, A. M., Secretary.

NEW YORK, September 23, 1889.

### Summary of Artistic Career of Theophile Manoury.

Theophile Manoury was born in Paris, December 16, 1850; made his débüt in Grand Opera, Paris, with great success in "Favorita," September 9, 1874, followed by "Hamlet," "William Tell," "Reine de Chypre," "Don Juan," and all baritone rôles.

In 1881 he created "Hamlet," at the Reggio in Turin, also "Carmen" at the same theatre.

He created the rôle of "Hérode" in Massenet's "Hérodiade" at the Théâtre de la Monnaie, Brussels. After Brussels he sang in all the principal cities in France.

He sang "Don Giovanni" at La Scala, in Milan, in 1882. He was the baritone solo of the Madeleine from 1870 to 1880, with Saint-Saëns as organist and Theodore Dubois, Maître de Chapelle.

### Letter from Massenet.

PARIS, September 15, 1889.

DEAR MADAM—I wish to tell you again how much I appreciate the choice which you have made in securing Mr. Manoury as professor of singing in the National Conservatory of Music of America. Mr. Manoury was one of the most brilliant pupils of the Conservatory of Paris, where he took the first prize in singing in opera, in opera comique and also first prize in *solfège*. He is an excellent musician, and as a singer absolutely remarkable. I believe in his success as professor, and recall with pleasure his great success in opera in the principal opera houses of Europe. He is a man of perfect education, and I do not know how to congratulate you sufficiently upon his appointment.

Be pleased, dear madam, to receive the respectful and devoted homage of

J. MASSENET.

To Mrs. Jeannette M. Thurber,  
President of the National Conservatory of America.

### Paris Correspondence.

13 AVENUE MACMAHON, PARIS, September 18, 1889.

**S**ELF constituted critics in Paris and the *claque* seem synonymous terms, or at least they are so closely allied in desire to applaud what good connoisseurs and really great artists find unworthy that a "claqueur" is about as reliable as the would be critic.

The more I hear of Miss Eames the more persuaded I am that she is overrated. While a pupil of Marchesi she was refused admission to the Grand Opera; not until she had studied under another teacher and adopted the present ranting style of the French stage was she accepted. Of course Marchesi claims her (because she is a success). She may sing better by the time she reaches New York, but at present she serves simply to fill the Grand Opera House with Americans at 25 francs a seat, the *claque* applaud, American journalists ditto, therefore she suits the present exhibition audiences.

Sibyl Sanderson is a much better actress and her voice finer originally than Miss Eames' voice. Sibylia was her first Paris teacher, and after she had been chosen by Massenet to create his "Esclarmonde" he went over it with her word by word, note by note and line by line; the consequence is she is very perfect in her part, and the phenomenal G in alt, as she takes it, is simply a freak of nature; whether the vocal bands will hold out in producing it until she reaches America remains to be seen.

After an absence of four years from Paris I find that the "distance which lends enchantment" has led me into errors which conversations with old friends in the musical world are clearing up. As I am not alone in these errors, what I have learned here may be of interest to others.

Almost every prima donna who has lately appeared in Europe I have heard assigned to Mrs. Marchesi; but Miss Eames, as we have seen, secured her débüt at the Grand Opera through another teacher. Mrs. Melba (Mrs. Armstrong, from Australia) was a finished singer before she came to Paris; even Nevada and Donita (Miss Seebass) studied with Lamperti before appearing in opera. Eila Russell, of Cleveland, is a pupil of Mrs. De La Grange, as the exquisite finish of her voice shows. Miss Krause, who made a furore in Paris before Mrs. Marchesi came here, was a firm friend of that teacher, but not her pupil. In order to aid her friend the finished opera singer allowed Marchesi to use her name as one of her pupils.

This method of advertising a teacher is known in Southwestern cities, for when I went to Louisville, a stranger to that community, a certain piano house there suggested I should allow some good singers to come from Chicago and Cincinnati and learn one song with me, and then give a concert introducing them as my pupils to the Louisville public. I preferred to remain ignorant forever if that was legitimate advertising, and yet something very like it seems admirable in *ce cher Paris*.

If, as Marchesi claims, Miss Eames is her pupil, then the "Marchesi method" has nothing of the "bel canto" about it; the "backwoods of America" have plenty of full fledged prima donnas; they need not come to Paris to learn to sing.

The last novelty in the way of music and scenic effect here has been the "Ode Triomphale en l'Honneur du Centenaire de 1789. Poème et Musique par Augusta Holmes."

Who she is I have not asked, fearing she might prove to be an Ameri-

can. She is English, I believe, who has studied and lived in Paris many years. Her ode very good rhyme, but her music is the veriest trash ever written. There is not an original idea from beginning to end, and yet the day after the first representation I met an American journalist (of some distinction as a musical critic) who lauded it to the skies. This "Triumph of the Republic," declaimed by an orchestra and chorus of 1,300 personages, opens with what one Paris journal declared a Wagnerian overture. A few trumpets out of tune uttered a military fanfare which was answered by other untuned trumpets in the distance, then drums thundered low an accompaniment to flutes playing "mi, sol, do mi sol do" in triple time (that was declared Wagnerian), then the full orchestra burst into a march which was a cross between the march in "Esclarmonde" and "Tannhäuser," as practiced by weary schoolgirls on old pianos.

A series of *cresc.* and *dim.* effects, with a meaningless clash of cymbals as climax, led into the chorus of vine gatherers and harvester, who, when they had sung a little opera bouffe air, grouped themselves around a pedestal in the centre of the stage which supported the French tricolor. After these came soldiers, marines, laborers, arts and sciences, each singing an opera bouffe or hymn tune air.

The best and prettiest of the whole "Triumph" was the love duet of youths and maidens, a waltz movement, the chorus accompanied by violins and flutes, to the words:

Je t'aime  
Et te donnerai ma vie elle-même.  
Je t'aime  
O lever d'aurore, O poème!  
O roses du premier baiser,  
Je t'aime  
D'un amour qu'on ne peut briser!

It was twice recalled, and the effect produced by perfect articulation—every word was heard—made the scene as pastoral and poetic as one of Watteau's landscapes. Then troops of little children sang as they grouped themselves on the broad, marble steps that led to the flag decked pedestal:

Accueille nous, mère cherie,  
Nous avons des fleurs pleins les mains.  
Toutes les roses des chemins  
Tous les bleus de la prairie  
Et l'avenir de la patrie!

Then the stage grows dark, and as the lightning flashes and thunders roll a veiled figure with heavily chained wrists staggers forward and kneels at the foot of the pedestal, while the choruses call upon the Goddess of the Republic to appear:

Apparaît, déesse, apparaît!  
Viens, apprache! Sois là!  
Surgis dans la lumière!  
Ton peuple t'invoque à genoux.  
O terrible! O clément,  
O triomphante, O fibre,  
O République, apparaît-nous.

They kneel down, and suddenly colored lights flash over the scene as the tricolor is thrown aside and the Goddess of Liberty appears. She sings a very uninteresting solo in a moderately good mezzo soprano voice (the program called her a contralto); then the choruses replied. This thing went on for a few moments and culminated in the "Marseillaise."

Paris is on the eve of an important election. The present Government doubtless pattern after the great Napoleon. They have no need to "gild the dome of the Invalides," but they know how to dazzle and amuse the Parisians of the present day.

The people are very patriotic, the huge Palais d'Industrie on the Avenue des Champs Elysées was gorgeously decked in crimson velvet, gold fringe and the French tricolor, claqueurs were stationed at intervals, and when President Carnot or his favorite deputies entered the tribunes assigned to them the applause was deafening. Things are well managed in la belle France, but the "Triomphe de la République" is yet to come beyond the stage of an improvised theatre. Jules Prévost, the musical critic of "Figaro," was buried last Sunday, so his criticism of this ope is not forthcoming, but "Galiganian's Messenger" says: "What the Republic requires just now is not glorification but consolidation." My own thoughts on the subject are that "the domes need gilding." OCTAVIA HENSEL.

....The following is a description from the London "Standard" of the "Triumph of the Republic," recently produced in Paris: "A monster but very uncouth musical and spectacular performance took place in the Palace of Industry before some ten thousand invitée. The music, written by Mrs. Augusta Holmes, illustrates, by means of cantatas, choruses and symphonies, the rise and progress of the republic, the loss of Alsace and Lorraine, and prophesies their ultimate recovery. This is descriptive music with a vengeance. Some idea, however, may be conveyed as to how this is achieved. The stage represents a landscape, with the blue outline of the Vosges in the distance. Close to the frontier there is erected the altar of the Fatherland, decorated with tricolor banners. After the overture, performed by 900 musicians, groups of soldiers, sailors, working men and women, each bearing the tools of the trade, march processional by side doors on to the stage and arrange themselves in picturesque attitudes round the altar. Then the Republic, in the flowing robes the impersonation of that form of government is supposed to wear, suddenly appears, takes up the tricolor flag and waves it, its praises being celebrated by choruses and symphonies. Then suddenly a trap door opens in front of the Republic, and from it emerges a female figure draped in black, her hands and feet bound in chains. This is, of course, Alsace-Lorraine. The figure kneels before the Republic, at whose word the chains fall off. Then there is an emblematic representation of universal peace and gladness. Genii, supposed to represent Reason and Art, soar into the air; a huge sheaf of corn springs up through a trap door; the men fall into each other's arms and embrace; the soldiers lay down their arms, and the veiled figure, throwing off her mourning robes, rises to her feet and joins hands with the Republic. There are 1,200 vocal and 350 instrumental performers, and the sailors, soldiers and artisans who take part in this strange affair are reported to be not actors, but real bona fide men of the classes they represent. This somewhat reminds one of Beaumont and Fletcher's masks, but the execution is not equal to the conception. The music is commonplace, and the words of the choruses are inaudible at a distance. Moreover it is a great deal too long, and, to the uninitiated, it is not very intelligible."

## HOME NEWS.

—Mr. and Mrs. Carl Baermann have returned to Newton, Mass., for the winter.

—Miss Nettie Carpenter will be under the management of Henry Wolfsohn on her return to this country.

—Mrs. William H. Sherwood has returned from Hull to her home in Boston, and has resumed her teaching.

—The new St. Cecilia Society, of Baltimore, will give several very attractive concerts this season under the able direction of Prof. L. H. Fisher.

—Mr. Arthur Nikisch, the new conductor of the Boston Symphony Orchestra, has been studying English ever since his acceptance of the position and expects to do quite well in a short time.

—Miss Marie Louise Todd, the talented pianist, of New York city, will give a grand concert on Tuesday evening, the 8th inst., in Association Hall, at Mount Vernon. Miss Todd will be assisted by the Meigs Sisters, vocal quartet, and by Miss S. V. Milne, the elocutionist.

—Clementine De Vere has made arrangements with Henry Wolfsohn to take charge of all her business for this country and Canada for a term of three years. Mr. Wolfsohn will be her only authorized agent. Miss De Vere will be the prima donna of the Campanini-Whitney Concert Company for the entire season, which will end about June 1, 1890.

—Heinrich Conried has begun a suit in the Court of Common Pleas to recover \$6,039.92 from James D. Carson, manager of the Columbia Theatre, Chicago. He claims that this sum is due him under a contract he made with Mr. Carson on May 1, 1888, for the production of plays and operettas at the Columbia Theatre with a royalty of 6 per cent.

—Goldmark & Conried, who assert that they represent the heirs of the late Richard Wagner, have notified Col. W. H. Foster, manager of the Boston Ideal Opera Company, that the production of "Lohengrin" in English without payment of royalty to Edmund C. Stanton, to whom the American rights belong, will be an infringement upon the property of the heirs. Messrs. Goldmark & Conried therefore demand such payment before the work shall be performed. The manager of the Ideals is not at all likely to concede the claim. He proposes to do "Lohengrin" in English and there will doubtless be some lively litigation as a result.

—The work of excavating for the foundations of the new music hall to be tenanted mainly by the Oratorio and Symphony societies of New York goes steadily on, and in about a fortnight the builder's task will be entered upon. There is a likelihood that the building will be ready for occupancy in October, 1890. A severe winter, however, may so delay matters that it will not be finished until early spring of the year following. The seating capacity of the two concert halls will be, respectively, 3,000 and 600, and the larger auditorium will have two balconies and a parquet, the latter section holding 1,100 seats.

—Although some modifications in the plan of operations determined upon in connection with the Sarasate-d'Albert concerts may be made hereafter, the *locum tenens* has been pretty well agreed upon. It is now understood that the opening performance will occur at the Metropolitan Opera House, and that subsequent entertainments shall take place at the Broadway Theatre on week day afternoons. This policy, it will be remembered, was successfully inaugurated with the Bülow recitals last spring. It is likely, too, that the Hegner concerts will be given in like fashion. Sarasate and d'Albert will probably have the assistance, on the night of their first appearance, of Mr. Theodore Thomas and his band, and the possible monotony of Master Hegner's playing will be relieved by the efforts of a vocalist—of the opposite sex, of course.

—CHICAGO, Ill., Sept. 28, 1889.—The opening of the Auditorium is to take place early in December, not later than the 9th. The event is to be celebrated by the rendition of an original symphonic cantata by Frederick Grant Gleason, a Chicago composer. The libretto is by Miss Harriet Monroe, also of this city. There will be a chorus of 400 voices.

The cantata, or Auditorium Festival Ode, will be rendered the night previous to the inauguration of the Patti operatic season, at which time there will be speeches by various distinguished gentlemen. President Harrison will be present, he having manifested a desire to see the building in which he received the nomination for the Presidency.

Work on the vast hall is being pushed forward as rapidly as possible, and everything will be in readiness on the opening night.

—The production of "Lohengrin" in English by Colonel Foster's Ideals will be an event in English operatic history. Hitherto Wagner's beautiful opera, when it has been given in English, has been presented in the version made by Mrs. Macfarren for the Novello's, which certainly does not reflect any of Wagner's genius as a poet. In fact, Wagner has hitherto been given in a most inefficient form, simply because the poetic element of the composer's work has been left out. Mr. Edward Scovel sang the rôle of "Lohengrin" with Carl Rosa in England two years ago with the words prepared by John P. Jackson, and these he has insisted shall be sung by Colonel Foster's company. The result will be that the poetic

side of Wagner will not be so terribly maltreated as it has been, and American audiences will have the opportunity of seeing and hearing Wagner as he should be given. It was of this version that the London "Athenaeum" said that "it is so closely faithful to Wagner's original that it may be safely asserted that not one point of the German is missed in the translation." It is also safe to say that Mr. Scovel is capable of giving an interpretation of Wagner's music and poetry that will be a revelation to English operatic audiences. It is probable that the first production of the new version will be in Detroit.—"World."

—The opening ceremonies of the Auditorium in Chicago in December next promise to be an event of unusual importance in that city. Saturday Manager Mildred Adams was in New York and had an interview with Henry E. Abbey in regard to some of the arrangements. Patti will be the only soloist at the inauguration, and on that occasion she will, in her own inimitable way, sing "Home, Sweet Home." The most energetic action is being taken on the part of all concerned to make the event conspicuously important. The President and the members of his Cabinet have been invited to be present, and a number of the Governors of the different States have signified their willingness to be on hand on the occasion.

The following night after the opening Patti will make her reappearance in this country in "Romeo and Juliet." This will be the first time she has sung the rôle of "Juliet" since the opera was seen in Paris. It is a concession on Patti's part to sing on the night succeeding that on which she had already sung, but she feels so interested in Mr. Abbey's enterprise that she is anxious to do all in her power to forward it. Marcus Mayer, speaking of Patti's action, said he had never known the diva to sing on succeeding nights during all the seasons he has been connected with her business. Ravelli will be the "Romeo."

The night succeeding "Romeo and Juliet" the great tenor Tamagno will make his débüt, as "William Tell," a part in which he is said to be very great.

"Othello" will not be produced until the second week of the Chicago engagement. When it is given Albani or Nordica will be the "Desdemona," whichever singer Mr. Abbey decides upon selecting.

—In answer to a query in the "Sun" of September 16 regarding Clara Louise Kellogg's first appearance as an amateur, may I say that it was made in this town about the year 1852, at a local entertainment given in a small room then known as Williams' Hall, at the present time forming part of a furniture and undertaking establishment?

Miss Kellogg at the time was visiting some relatives of hers by the name of Ramsey, who were people of fine musical attainments, the daughter Lucy, afterward a Mrs. Rogers, becoming one of the noted sopranos of the State.

In the winter of 1877-8 an effort was made to have Miss Kellogg and her company appear here in a concert, and the facts as above stated being published in the "Middlesex County Record," a copy of that paper, together with a letter from the editor, E. F. Bigelow, was sent to Miss Kellogg. The following answer came:

DEAR SIR—Your amiable letter and the newspaper containing the article you refer to in your letter have been handed me by Mr. Strakosch.

I recall quite vividly my first appearance in the hall over a store; a very small one it was, with a low ceiling and without a stage, and our greenroom was made by a clothes frame with a flag thrown over it. I had been studying about a year, and was very happy that my first effort was for the benefit of my talented relatives, for Mrs. Ramsey was a first cousin of my mother.

It was a very interesting moment in my career, and I little thought there was so much in life for me. I hope that I shall see that little hall once more, and I beg to thank you for your efforts in my behalf, and to assure you that I am, very sincerely,

CLARA LOUISE KELLOGG-STRAKOSCH.

December 29, 1887.

Unfortunately for our people Miss Kellogg's first public appearance in town was also her last, as the sale of tickets for the contemplated concert was not enough to cover expense and the project was abandoned.

Yours very truly, W. A. CHAPMAN.  
PORTLAND, Conn., September 17, 1889.—Sunday "Sun."

....A pathetic little story is told of Bottesini, touching the last concert at which he played at Parma. It was a rainy evening and the managers of the entertainment had forgotten to send a carriage for the veteran artist, who consequently set out on foot and had gone some distance before a passing friend perceived him and made him enter his carriage. Arrived at the concert room, Bottesini tuned his instrument and began to rub his bow with rosin. The rosin crumbled in his hands, and, turning to his friends with a half sad smile, he said, "See, it is so that Bottesini, too, will break up." Then he grasped his loved instrument and drew the bow across the strings; but he instantly stopped with a wondering look, for he felt something strange in the tone; his touch was answered less readily and certainly as of old. Once more he tried and once more stopped—this time with a smile, saying only, "It answers no more." His audience perceived nothing unusual in the performance, which they applauded as warmly as ever, but Bottesini himself seems to have felt the coming shadow of death. On the following day he was stricken with illness and soon after the wonderful hand was stilled for ever.

## FOREIGN NOTES.

....D. F. T. Havergal has in the press the memorials of the late Sir F. Gore Ouseley.

....Ambroise Thomas has begun to work at "Circe," the new opera he is writing for the Opéra Comique.

....Adolph Henselt, the great pianist and composer, is reported to be fatally ill at St. Petersburg, his home.

....It is announced from St. Petersburg that the piano factory of Mr. Becker—the largest in Russia—has been destroyed by fire.

....Suppé's "Die Jagd nach dem Glück," from which "Clover" was adapted, has recently been given with great success in Italian at Turin.

....A performance of much historic interest will take place in November in Manchester, when Sir Charles Hallé will produce Händel's "Theodora."

....A musical farce founded on an incident in "Nicholas Nickleby," by Percy Reeve and Lewis Wingfield, is to be produced at the Savoy Theatre, London.

....It is said that a new tenor of extraordinary ability, named Henri Beltram, has created a vast impression at Barcelona in the part of "Don José" in "Carmen."

....Mr. Rubinstein's operatorio "Moses," on which he has been for some time engaged, will not be finished till next year, although more than half of it is now complete.

....The first novelty of the coming winter season at the Frankfort Stadttheater is to be Gounod's "Philemon and Baucis," which is to be followed later by Berlioz's "Benvenuto Cellini."

....The Hackney choir next winter will perform Mr. Prout's "Red Cross Knight," Dr. Bridge's "Callirhoe," Dr. Stanford's "Revenge," Dvorák's "Stabat Mater" and Spohr's "Fall of Babylon."

....Patti denies the report that she has signed a contract to sing at the Royal Italian Opera during the seasons of 1890 and 1891, and that in the latter year she will bid a final farewell to the stage.

....At Her Majesty's promenade concerts in London a series of voting papers has been distributed nightly in order that audiences may choose their own programs on the succeeding Saturday night.

....Here is a chance for British composers! The directors of Her Majesty's promenade concerts have offered a prize of 50 guineas for the best short suite for orchestra, and one of 10 guineas for the best waltz.

....Mr. Rubinstein has just finished a concertstück for piano and orchestra, which will be played for the first time in public in Paris by Mr. Breitner. Doubtless it will be heard in London in the course of the winter.

....Miss dell'Era, a Milanese dancer, who for several years has had the first position at the Berlin Opera House, recently appeared at the Paris Grand Opera, but owing to the jealousy of her associates was not entirely successful.

....The present season in Italy will see fifty-three opera houses open and giving performances in forty-seven different cities. Four cities have each two lyric stages, Milan, Turin, Bologna and Florence, while Trieste boasts of three.

....The grand opera on which Sir Arthur Sullivan is engaged is still enveloped in the usual veil of mystery and contradiction. Nevertheless, its production next March, probably at Mr. D'Oyly Carte's new theatre, is regarded as certain.

....In the recent festival at Bayreuth no fewer than seven members of the orchestra played upon Ritter's newly invented instrument, the viola alta. The instrument appears to be a success, as it has been already introduced into many of the chief opera orchestras in Germany.

....A manuscript by Richard Wagner has lately been discovered. It is his musical setting of Harold von Brackel's popular hymn, written in honor of the Russian emperors, Nicholas I., and composed when Wagner was conductor at Riga.

....The first of the regular concerts of the forthcoming London season will be given on October 2 by the piano prodigy, little Otto Hegner. Before that young gentleman leaves for this country on the 14th proximo he will give at St. James' Hall two orchestral concerts and two piano recitals.

....Rossini's "Otello" will shortly be revived at the Kroll Theatre, of Berlin, while at the Hof Theatre Verdi's opera on the same subject is also in course of preparation. The part of "Desdemona" in the latter work is being studied by Mrs. Sucher and Miss Leisinger.

....It has been stated in "Le Ménestrel" that the "Nibelungen Ring" is to be given at Bayreuth in 1895. Some doubt has been cast on the announcement, owing to the enormous cost of a worthy production of the tetralogy. It is generally hoped that Mrs. Wagner may have the necessary funds forthcoming for the repetition of this great work, with which the fame of Bayreuth is originally connected. The other operas one may have elsewhere; but Bayreuth must remain the only true stage for "Parsifal" and the "Ring."

....The first novelty at the Vienna Opera House will be Smareglia's "The Vassal of Szigeth." This is to be followed by Lortzing's "Die beiden Schützen." In November there is to be a revival of Gluck's "Armida," with Materna in the title rôle, and in December Liszt's "St. Elizabeth" will be sung.

....The season of Italian opera, with "Otello" and Tamago at the Lyceum Theatre, in London, wound up, says the "Trovatore," with a loss of \$32,000, or about \$2,500 a night. Reports were current, moreover, that the projected season at Her Majesty's next spring under the same management, would not be entered upon.

....Mr. Mayer is said to have abandoned all intention of giving Italian opera in London next season at Her Majesty's Theatre, the losses at the Lyceum with "Otello" being enough to deprive the impresario of any desire for further experiments of the same kind. Mr. Sonzogno, the well-known music publisher of Milan, has printed in his musical journal a statement of expenditure and receipts at the Lyceum during the representations of "Otello," from which he makes out a loss of several thousands.

....Baron Alfred de Rothschild gave a select party on Wednesday, July 31, when a large number of distinguished persons of musical, literary, dramatic and diplomatic fame gathered to hear Nikita render a program chosen by the Baron himself. The morceaux included "Ernani Involami," "O Luce di Quest' Anima," Taubert's "In der Märznacht," and the "Aubade Française," by Mr. de Nevers. The young prima donna was warmly applauded after each item, and at the conclusion of the soirée she was the recipient of many warm compliments from the host and his friends.

....Mr. Gilbert's adaptation of Offenbach's "Les Brigands," which was seen here at the Casino during the summer months, has lately been brought out in London. It appears, from communications recently made by him to the press, that his English adaptation of "Les Brigands" was written with the sole object of securing the English copyright of the opera, and was not intended by him for public performance. It has proved as successful, however, in the British metropolis as in ours, thanks to the pretty music and an elaborate *mise-en-scène*.

....Mr. Lago is now in London, and is making arrangements for a season of Italian opera at Covent Garden during the months of October and November. According to last accounts he was in negotiation with the famous tenor Masini. A good story is told in the Mapleson memoirs of the circumstances under which this at once audacious and timid tenor fled from the country rather than encounter Sir Michael Costa, whom, regarding as a conductor of no particular importance, he had requested to "step round to his hotel in order to learn from him the tempi at which he wished the various motives in the part of 'Faust' to be taken."

....Lovers of English opera will receive with mixed feelings the proposal to organize a subscription for a memorial to the late Carl Ross. The idea is not altogether a happy one. Carl Rosa himself had a horror of these things, and when he desired to found a musical scholarship in the name of his first wife, Mrs. Parepa Rosa, he distinctly refused to allow anyone than himself to contribute to the necessary funds. It is now proposed, under the auspices of the Carl Rosa Opera Company, to invite subscriptions from the provinces and London for the purpose of founding this scholarship, and it is even suggested that a morning performance by the company should be given at Dublin in its aid. These subscriptions for jubilees or memorials have of late been very much overdone.

....The Leipsic "Signale" publishes a letter from Mrs. Marchesi, the celebrated vocal professor, in which she writes on various current musical topics. She refers to the examinations of the vocal classes at the Paris Conservatory in terms which may be justifiable, but which are certainly not in good taste. The American concert she dismisses in a few words; the compositions (with the exception of Mr. Van der Stucken's) are weak and lack originality, though they display workmanship and serious study. The Vienna opera is praised for its orchestra, while the singers are criticized very severely. Needless to add that in the course of her letter Mrs. Marchesi has not forgotten to speak of several of "Meine Schulerinnen" in a very complacent manner, thus doing credit to her personal modesty and to her spirit of impartiality.—Exchange.

....During his stay at Antwerp an amusing adventure happened to the Shah of Persia. His Majesty had never heard the sound of an organ of Barbary. A perambulating organ player stopped under the royal window and began to grind out a selection of airs from the "Traviata." The Shah listened in rapture. The whole répertoire of the musical mill was gone through, and at the finish a gold piece worth 100 francs fell at the feet of the musician. He, delighted at his good luck, forthwith related his adventure to his numerous frères at Antwerp. The next morning all the organists of Antwerp and the neighborhood met in front of the palace. Then arose a discordant symphony, in which the "Cloches de Corneville" was drowned by ten "Mascottes," and "La Brabançonne" strove in vain to harmonize with "En r'v'an de la r'v'e." But this time no shower of gold descended from above. The Shah, who formerly knew not the organ of Barbary, now knows the barbarity of the organ.

## Speech and Song.

SPEECH differs from song as walking does from dancing; speech may be called the prose, song the poetry of vocal sound. Mr. Herbert Spencer has defined song as "emotional speech," but this term might with greater justice be used to designate the hysterical oratory which threatens to become acclimated in this sober island, or even to the exchange of amenities between two angry cabmen. It would be more accurate to call song "musical speech," using the word "musical" in its strict sense as signifying sound with definite variations of tone and regularity of time. But just as there may be "songs without words," so there may be speech without voice, as in whispering. Sound, as we have already seen, is produced in the larynx, but articulation, or the transformation of meaningless sound into speech, is performed in the mouth; in speaking, therefore, the two parts work together, the larynx sending out a stream of sound, and the mouth by means of the tongue, cheeks, palate, teeth and lips, breaking it up into variously formed jets or words. In other words, the larynx supplies the raw material of sound which the mouth manufactures into speech.

Time, which is an essential element of song, is altogether disregarded in speech, while the intervals of tone are so irregular as to defy notation, and are filled up with a number of intermediate sounds instead of being sharply defined. The voice glides about at its own sweet will in speaking, obeying no rule whatever, while in song it springs or drops from one tone to the next over strictly measured gaps. In singing short syllables are lengthened out and cease in fact to be short, and (except in certain kinds of dramatic singing and in recitative) the accent naturally falls on the vowels and not on the consonants. In speaking only the lower third of the voice is employed as a rule, while in singing the greatest effect is generally produced, except in the case of contraltos and basses, by the use of the upper and middle notes.

In speech the range of tone, even in the most excitable persons, hardly ever exceeds half an octave; in singing the average compass is two octaves. Singing tends to preserve purity of language, the rules which govern the utterance of every note also affecting the articulate element combined with it, and keeping the words cast in fixed forms—a stereotype of sound, if I may venture the metaphor. Speech, on the other hand, like handwriting, is always changing. As Max Müller says: "A struggle for life is constantly going on among the words and grammatical forms in each language. The better, the shorter, the easier forms are constantly gaining the upper hand, and they owe their success to their own inherent virtue."—Sir Morell Mackenzie, in the "Contemporary Review."

## The Original Tenor in 'Orpheus.'

GUADAGNI appears to have been a most beautiful person, and he was a first-rate actor, sufficiently to induce Garrick to give him wrinkles. He had not a big voice—many of the greatest singers of that time, when singing was a great art, had not—and he sang in a way of his own, preferring airs with slight accompaniments, long pauses and few notes, like Gluck's. And these few notes he did not regularly swell and diminish like other singers—at least like other singers of his day, modeling passages with the breath—but took at once with full voice and let them dwindle, fade, die away, notes and phrases, like an Aeolian harp or an echo. Can't you imagine him sighing through those songs, with their constant little murmuring, drooping closes, a sort of disembodied voice, a ghost among those ghosts in Hades and the Elysian Fields?

Then they tell us that his acting was not merely passionate and pathetic, but extraordinarily good to look at. Old Burney says his gestures would have been "excellent studies for a statuary;" and one comes away with the impression of an unbroken succession, fluctuating and moving with the music, of beautiful and noble movements, completing in their spontaneity and suggestiveness and charm the sort of permeating poetry of the music and of the story which has become, apart from its own beauty, redolent with the sentiment of all the poets who have repeated it and all the ages that have listened. It is difficult to define in words what I feel to be the sort of acting fit to accompany music, something quite different from the acting of a mere spoken play; movement and expression which shall obey the same necessities of measure and grace and nobility as the melodies themselves, and seem as spontaneous and inevitable and self unconscious as the melodies on the lips of the singer.

Think what Gluck's "Orpheus" must have been, performed in this way, all its poetry embodied by this great artist. Poor old Mr. Guadagni, his end was pathetic. Instead of being run through the body, or poisoned by some jealous husband, or exiled by the brother of some oversusceptible electoral princess, with the laurel wreath of "Orpheus" still on his brow, he had the misfortune of turning into a comfortable citizen of Padua, of growing quite old, and, in his old age, childlike. A certain young "Lord Mount Edgcumbe," to whom "Guadagni" was an inherited object of enthusiasm, went to call on him when on the grand tour, and found poor old "Orpheus" amusing himself with a child's puppet show. Wasn't it sad and comic? And the saddest thing is that he's dead and gone, buried in a corner of Padua, and that we can none of us ever see and hear him.—Vernon Lee, in the "Contemporary Review."

**Musical Criticism.**

**R**APTURE is one kind of criticism. Perhaps in music, the effect of which is emotional, rapture, if you know the person, is the best criticism. The artist who can kindle to the utmost enthusiasm of delight a musically sensitive person who is also an exquisitely skillful player and whom mere marvels of execution do not affect beyond reason, may be accepted as a very remarkable artist. Temperament also counts for much in estimating musicians. Natures are sympathetic. A silent, separate chord vibrates in response to a thrill of sound which leaves other things unmoved. The heart of the young man speaks to the psalmist, but the old man's may be dull and unawakened. The homeopathic formula, "Like cures like," may be adapted to musical criticism, at least so far as to say that like touches like. When Jenny Lind first sang in America one of the most accomplished critics said that he must wait a little to decide whether she was a great singer. That critic could never really hear her.

Another said that she was a consummate ventriloquist. He meant that in the "Herdman's Song" and in the other Volkslieder and native melodies there was an effect of vocalism which seemed to him a trick. But to others it suggested wide, solitary horizons, and sadness and seclusion of remote northern life. Mere imagination, retorted the critics. Yes, but to what does art, especially musical art, appeal? Rubinstein, as he said of himself, dropped notes without number under the piano. Thalberg did not, nor did Henri Herz; but they dropped something which Rubinstein did not. The sunshine of a December day in this latitude is often cloudless and beautiful. But it unfolds no rose and restores no leaf to the bare bough. A sweet and true, a full-volumed and thoroughly trained voice is a rare gift to any man. But with-

out a certain quality in the singer it is a perfect fruit without flavor. The singing that haunts us, which becomes part of our life, which fills the memory with tender and happy images of other days and scenes, is not necessarily that of the finest voices, but of that mingling in music of voice and skill and feeling which weave an enchanted spell.—"Harper's Magazine."

**Toledo Correspondence.**

*Editors Musical Courier:*

The concert given at Wheeler's Opera House last evening for the benefit of Mrs. Ida Bond Young, and which has been looked for with much anticipation by our Toledo people for the past six weeks, was one of the most successful musical events Toledo has enjoyed for a long time.

The warm and enthusiastic reception rendered Mrs. Young on her appearance on this occasion, together with the numerous floral tributes lavished in profusion by loving hands of kind friends and admirers, gave evidence of the high esteem and favor in which she is held by her many Toledo friends.

Mrs. Young was assisted by Miss Nellie Goodwin, soprano; Mr. Chas. Knorr, tenor, Chicago; the Detroit Philharmonic Club and a good chorus of sixty excellent voices, mostly members of the St. Cecilia Society and the best singers of the different churches.

Mrs. Young and Miss Goodwin were abroad last season, devoting all of their time to ardent study, and their appearance on this occasion was the first since their recent return.

Mrs. Young possesses a powerful soprano voice of much purity and pleasing quality. She has very seldom appeared in public here, although always a resident of Toledo. Miss Goodwin has not appeared before the Toledo public since her last appearance some three or four years ago, when she took some of the leading parts in several comic operas under Mr. S. C. Bennett's management. Miss Goodwin possesses a very pure and sweet soprano voice of the light order; her singing evinces some careful study. She possesses a very fair amount of executive ability, though still far short of the requirements demanded in Gounod's waltz song from the "Queen of Sheba." Miss Goodwin was also the recipient of a number of beautiful floral tributes.

Mr. Knorr's appearance was greeted with the same warm enthusiasm

as were the other participants; he was in excellent voice, rendering the several solos of his part with the same artistic and musical conception as he has heretofore.

I have had frequent occasions to make mention of Mr. William Yunck's artistic violin performances in my former letters to THE MUSICAL COURIER; besides Mr. Yunck's reputation as an artist and musician is sufficiently known without any comments on my part. His rendition of Vieuxtemps' fantasia caprice was well calculated to bring forth all the demands of technical skill and artistic ability. Mr. Metzdorf's cello solos were most artistically given.

The quartet played with usual artistic finish and in good ensemble, and their playing was perhaps the most enjoyable part of the concert.

The singing of the "Inflammatus" by the chorus was worthy of much praise. Professor Torres wielded the baton.

Mr. Spencer, a youthful pupil of W. H. Sherwood, of Chicago, and recently engaged at Professor Torres' Conservatory, played some of the accompaniments, the quartet playing most of them.

The affair was a complete musical and financial success, and altogether a most enjoyable one, which will be long remembered by those who were fortunate enough to hear it. The program was as follows: String quartet, scherzo, by Mendelssohn, Detroit Philharmonic Club; recitation and aria, "Ah, Perfido," Beethoven, Mrs. Young; cello solo, "Le Cygne," C. Saint-Saëns, & "Alla Pallacca," Goltermann, Mr. Metzdorf; song, "Son of the Prophet," Faure, Mr. Knorr; waltz song from "Queen of Sheba," Gounod, Miss Goodwin; Duet, "Breezes of Night," Gounod, Mrs. Young and Mr. Knorr, Part II—Theme and variation from the D minor quartet, Schubert, Detroit Philharmonic Club; song, "Douglas Gordon," Lawrence Kallie, Mrs. Young; violin solo, "Fantasia Caprice," Vieuxtemps, Mr. Yunck; song, "Love's Sunshine," Jordan, Mr. Knorr; solo and chorus, "Inflammatus," Rossini, chorus and Mrs. Young.

Our latest graduate from the Royal Conservatory of Leipzig is Miss Rose Clouse. She has recently returned home after an absence of nearly two years, and her appearance in public this season is looked for with considerable interest in musical circles. The graduates from conservatories abroad are becoming more numerous in Toledo each year. T. M.

—Mr. Theodore Peet, a pupil of Oscar Raif, of Berlin, and Eduard Schütt, of Vienna, and who comes highly recommended, has settled permanently in this city, and will receive pupils in piano playing at 18 East Seventeenth-st., care of Jas. W. Currier. Mr. Peet was also a pupil of Waldeimar Bargiel.

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## The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 502.

Subscription (including postage) invariably in advance.  
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....	<b>\$2.00</b>	Nine Months.....	<b>\$6.00</b>
Six Months.....	<b>4.00</b>	Twelve Months.....	<b>8.00</b>

Advertisements for the current week must be handed in by 5 p. m. on Monday.

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NEW YORK, WEDNESDAY, OCTOBER 2, 1889.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

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*Editors and Proprietors,*

HARRY O. BROWN.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 286 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

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- III. Their papers consequently have no income, no influence, no circulation, no resources, no power.
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THE Louis Grunewald Company has been incorporated at New Orleans, with Louis Grunewald as president; W. W. Grunewald treasurer, and A. Polatssek secretary, "to manufacture and sell pianos, musical instruments, &c." The capital stock is \$100,000.

WE notice that the Duluth Music Company, with a capital stock of \$50,000, has been incorporated in Minnesota. The incorporators are Messrs. C. E. Dyer and William H. Lee, of Minneapolis, and Mr. J. M. Anderson, of Duluth. A general piano, organ and music business is to be conducted by the new company. The Dyers are interested.

IN referring to the piano manufacturers, the Washington "Capital" says:

Now it's a piano trust that is being formed, and that's what the country needs—a piano trust that will lift the price of five finger exercises and chromatic scales away out of sight.

Probably the editor thinks that's very funny, but he is about the only one who thinks so. "Lifting out of sight" is so applicable to finger exercises and chromatic scales!

WE have had frequent occasion to speak in praise of the Behr Brothers' pianos, particularly of their parlor grands, and so it was with genuine pleasure that we accepted an invitation last week to examine and play upon their latest production, a "baby" grand. The first ones are just placed upon the market, and in them will be found all of the good qualities which have marked their other works with some special excellences which will at once commend this new instrument to everyone who is qualified to understand and appreciate a piano of unusual worth. It possesses the same tone characteristics which have gained their parlor grand so high a place in the estimation of the public—a full, rich, sonor-

ous, musical tone and an action which stands unsurpassed by any now in use. The case is in accord with the perfection of the mechanical construction, and we can heartily recommend them to every dealer and every customer who is seeking for a modern piano which has been produced under the auspices of the highest skilled labor and technical judgment.

THE "Sun" of Monday says that "the rolls of membership of the New York Piano Makers' Union hold the names of nearly all the workers at the trade here." Many new names have been added since the recent agitation of a Piano Manufacturers' Union.

IN Richmond, Ind., where the factory of J. M. Starr & Co. is located, there has been some kind of chin music about a new piano factory, but the "Item" of that city dispenses of the odd rumor in the following editorial:

We hear talk of a prospect of an immense piano factory to go into the Haynes, Spencer & Co. building if the latter leave us, but put little reliance in it from the secrecy with which it seems to be keeping its movements from the public. Piano building is not a profession to be ashamed of, and if any man has any idea of going into the business he is not going to sneak in, but will, as is usual in the music business, let his light shine.

WE have seen many comments in daily newspapers on the meeting of the piano and supply men on September 17, and in nearly every instance the purpose and object of the meeting were misrepresented either in the head lines or in the body of the articles printed on the subject. One of the worst misrepresentations is the following from the Altoona "News":

BUY YOUR PIANOS NOW.

A call has been issued to manufacturers of pianos and organs to meet in New York to organize a protective association or trust. A good many manufacturers, including Steinway, Weber and Chickering, have said they will attend the meeting, but none have promised to enter into the combination.

THE Springfield "Union," in referring to what it calls "a protective association or trust" of piano and organ manufacturers, makes the news the subject of an editorial and adds: "We guess that the piano trust will not materialize. In the piano business as in some other departments of life a good name is a monopoly and more to be desired than great riches." The "Union" says that the firms whose names are of great value to them will not join the association. It will be seen that in most instances the whole purpose of the original meeting has been misunderstood, just as we said in last week's MUSICAL COURIER.

A VISIT at the factory of the Weaver Organ and Piano Company, York, Pa., last Friday disclosed to us a busy state of affairs with this prosperous corporation. It seems to us that with the capital at command the Weaver Company would find it advantageous to increase the size and consequent productiveness of their plant, for their organs are in demand and half the time, on account of limited resources, they cannot fill orders. The delay in enlarging the works signifies just so much profit wasted every year. The Weaver Company need a factory twice as large as the present one, which has an output of over 1,500 organs a year.

ONE of the gentlemen of the committee that met at Hotel Dam to draw a constitution and by-laws for a trade association, stated that if THE MUSICAL COURIER would continue to publish foreign advertisements the American piano manufacturers would withdraw their advertisements. One of the sections of the constitution he helped to draw states that American piano manufacturers should develop trade in South America, Mexico and other countries. Acting upon his statement, how would it do for newspapers and periodicals in South America, Mexico and other countries to refuse to advertise American pianos? He is one of those gentlemen who appreciates the value of advertising in THE MUSICAL COURIER, and this paper, as he acknowledges, has been responsible for the sale of many of his pianos in years past, but his views on the conduct of a paper like this, if practically carried out, would prohibit all the organ manufacturers from advertising, as they do, their organs in foreign music trade papers, and those papers have done a powerful sight of good to American organs in foreign lands, just as other papers can do American pianos good in those countries

to which our piano manufacturers are looking for an outlet.

Such a course as he advocates would be in the nature of a boycott, which, as experience teaches, reacts favorably upon the institution that is made the temporary victim. Such a course would also be of particular interest and value to the foreign advertisers who would continue to use our columns, for they would get the benefit now extended to all of our advertisers. We are sorry to say that our foreign advertisements are not as numerous as we would wish them to be, for we believe in giving every respectable firm in the music trade on the face of the globe a fair showing in these columns. We should also be delighted to see American musical instruments advertised in hundreds of foreign papers. Trade should be stimulated, and not suppressed, for in competition lies the greatest success, and if American pianos could be made to compete with others in foreign lands the industry would expand beyond the dreams and hopes of the wildest fantasy.

Boycotting is a revival of an old barbarous idea under a modern mask, and its result is paralysis to all enterprise and ambition, and if a boycott of THE MUSICAL COURIER could ever become a practical realization the piano and organ trade could not recover from its disastrous effects for years to come.

We must be liberal in this advanced age, proudly called the nineteenth century, and we must remember the old saying that "What is sauce for the goose is sauce for the gander," or we will get "left" as the boys say. There is also a great constituency in this land, known as the jobbing and retail trade, and the firms embracing it would learn a lesson from a MUSICAL COURIER boycott that would initiate them in many degrees in the mysteries of European pianos.

WITH the usual munificence characteristic of the man and the public spirit constantly manifested by him, Mr. William Steinway has addressed the following letter to His Honor, Mayor Hugh J. Grant:

I hereby subscribe the sum of twenty thousand (\$20,000) dollars for shares or bonds which may be issued for the proposed World's Fair, to be held in the city of New York in the year 1892. Such subscription to be payable when the organization, financial plan, &c., are completed, and the necessary State and Congressional legislation and sanction have been duly obtained.

I also hereby agree to become one of 200 subscribers for the sum of five thousand (\$5,000) dollars each to the guarantee fund of \$1,000,000 for the World's Fair, on the terms and conditions proposed in Mr. Towne's letter of September 21, 1889, addressed to your Honor.

**THE TRADE ASSOCIATION.**

THE adjourned meeting of the committee of the Trade Association met at Hotel Dam on Monday night, and after a two hours' session the secretary, Mr. Henry Behning, Jr., gave to THE MUSICAL COURIER the following statement for publication. There were present R. M. Walters, chairman; Henry Behning, Jr., secretary; Henry Behr, Augustus Baus, George A. Steinway and Frank Conover:

Official.

(September 30, 1889.)

A meeting of the committee of the Piano and Organ Manufacturers' Association was held this evening at the Hotel Dam. A plan of organization was formulated and every evidence given that the new organization would be a success.

A large number of letters were received from representative houses throughout the country showing that they were in thorough accord with the movement.

The committee will call the adjourned meeting at Clarendon Hall on some evening in the third week of October, when the hall can be secured.

No further progress was reported on the Constitution and By-laws, the draft of which was begun at the first committee meeting on September 23.

The sentiment of the committee seemed to be in favor of a more general discussion of the question in general meeting.

The trade will therefore await the call of the date of this general meeting at Clarendon Hall, which will be published in time in THE MUSICAL COURIER.

# SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



# SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the endorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

# NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass. NEW YORK WAREROOMS. FIFTH AVENUE.

# STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.  
THE STERLING CO.  
FACTORIES AT DERBY, CONN.

DO NOT BUY UNTIL SEEING THE  
**New Burdett Organ List.**  
BURDETTE ORGAN COMPANY, Limited, ERIE, PA.

# PAUL G. MEHLIN & SONS,

MANUFACTURERS OF Grand and Upright Grand Pianos

OF THE VERY HIGHEST GRADE.

FACTORY AND WAREROOMS: Nos. 461, 463, 465, 467 WEST 40TH STREET, CORNER TENTH AVENUE, NEW YORK.

**FISCHER**  
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**PIANOS**  
REMOVED FOR  
TONE & DURABILITY

# J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

110 Fifth Avenue corner 16th Street, New York.



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NOW IN USE.

WEGMAN & CO.,  
Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments, and therefore we challenge the world that ours will excel any other.

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STRAUCH BROS.,  
MANUFACTURERS OF  
GRAND, SQUARE AND UPRIGHT  
PIANO ACTIONS,

23, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,  
NEW YORK.

# THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED! AGENTS PROTECTED! BUSINESS ACTIVE!

FOR AGENCY, CATALOGUES AND PRICES ADDRESS  
**MASON & RISCH,**  
Worcester, Mass., or Toronto, Canada; or  
J. W. CURRIER, 18 East 17th Street, New York.

CONTAINING THE FOLLOWING  
+PATENTED+IMPROVEMENTS:+  
Patent Grand Plate,  
Grand Fall Board,  
Piano Muffler,  
Harmonic Scale,  
Bessemer Steel Action Frame,  
Endwood Bridge,  
Touch Regulator,  
Finger Guard  
AND  
IMPROVED CYLINDER TOP.

## AN ANGRY PIANO MAN.

Editors Musical Courier:

**G**ENTLEMEN—I have read with much interest your excellent editorial on the proposed Protective Association of Piano and Organ Makers, backed up as it is by the published interviews with some of the leading houses of the trade. I am gratified, too, to see that the consensus of opinion is that the scheme, as it has been proposed, is impracticable and unnecessary. The freely expressed views of Steinway & Sons, Decker Brothers, Sohmer & Co., Krakauer Brothers, Mehlhlin & Sons, Hardman, Peck & Co., Ferdinand Mayer, Hazelton Brothers, Lindeman & Sons, Horace Waters & Co., A. P. Higgins, Weser Brothers, James Holmstrom, Geo. Steck & Co., Albert Weber, Jacob Brothers, J. W. Currier, O. L. Braumuller, Peek & Son, Emerson Piano Company, C. C. Briggs & Co., Everett Piano Company, Vose & Sons Piano Company, Ivers & Pond Piano Company and others should have much more weight with those who have not expressed themselves than the personal or collective views of the eight gentlemen who attended the first committee meeting. From your report of this meeting I should say that about the best thing accomplished by those who were present was the resolution to "indefinitely postpone" the general meeting called for October 3. The next best thing is found in Section 1 of Article I. of the constitution and by-laws, which says: "It is proposed to change the title of the association." It will be seen by this that already the word "union" has been dropped and "association" substituted. What surprises me, however, is that the unborn babe was not christened then and there by the gentlemen assembled. It was very foolish even to have used the word "protective" in the first case, and yet what else is the proposed affair but a protective union or association as the plan is sketched out in their Article II., Sections 2 and 3. The only objects stated (except the advantages of social intercourse) are embraced in these two sections, and both of them have as a basis protection against something, and the words protection and protect are used in both instances. Of course everyone knows that the efforts of this protective union would be toward establishing a bold front against the piano workmen in event of any trouble—to protect themselves against the workingmen's union. Just why the committee who drafted this constitution and by-laws dropped the original intention and plan of the original meeting—that is, to protect manufacturers against dishonest dealers—they do not explain. They have turned the plan and scope of the proposition into new channels, which let us examine.

In the first place after the proposition to *change* the name of something which does not exist, Section 2 of Article I. provides that "Any manufacturer of pianos or organs, if in good standing in the trade, may become a member in the manner prescribed by the by-laws," (No by-laws are given in your report.) Who is to decide whether a man is in "good standing?" What constitutes good standing? Is there any man now doing business in the music line in this city that the members of this committee can or would dare to declare to be not in "good standing?" What shall make a man in "good standing" before this august body?

Suppose a man has failed in business and not paid even a 10 cent dividend to his creditors? Is he not in "good standing?"

Suppose that a man has so conducted his business that when the crash came the result was felt by every maker who discounted his agents' paper in the banks? Suppose this failure was so rank that it cast an odium upon the entire trade and their methods of doing business? Is he not in "good standing?"

Suppose a man has been engaged for years in the most vile stencil rackets? Is he not in "good standing?"

Suppose a man is rich, or suppose he is poor, no matter what his methods of doing business? Is he not in "good standing?"

Suppose your old friends Beatty, Swick, Carter and McEwen want to join? Who shall say that they are not in "good standing?"

At the outset *everybody* was invited in—piano men, organ men, merchandise men, supply men and every other man whose vocation was connected in any manner with the music trades. Everyone was invited to the general meeting and then the thing narrowed down to piano and organ men, and now it is still further to be purified by the exclusion of those who are estimated as not in "good standing."

Section 1 of Article II. sets forth that "The object of the board shall be to cultivate the better acquaintance and relations to each other of the manufacturers in

these trades." Leaving aside the faulty construction of this sentence, what does it really mean? What board? What is the official designation of the board? Of whom is it or shall it be composed? How are they going to "cultivate the better acquaintance to each other of the manufacturers?" Is this a substitute for the original proposition of club houses in the large cities? Are there any manufacturers not now "acquainted to each other" who cannot obtain introductions or introduce themselves to each other if they so wish without the intervention of a "board?" Does Mr. Steinway wish to "cultivate better relations" to Mr. Swick, Mr. Chickering to Mr. Cable, Decker Brothers to Carter, and any number of other combinations that one might make? Colonel Moore puts it very tersely when he says: "There are some piano manufacturers that the better element in the industry would not associate with." And not to go to this extreme, but to look at the matter in a milder way, what social or commercial benefits would result from the enlarging of each man's acquaintance with his competitors? They all move about now in their cliques and they don't seem to be suffering particularly from it.

Section 2 of Article II. states that one of the objects is "To protect our trade against unfair classification of freight and any other matter pertaining to the transportation of goods." What road classifies pianos or organs wrongly? Make a specific complaint and lay it before the management of that road. If it isn't acted upon, take it to the Interstate Commerce Commission and they'll attend to it. That's what they are for. What are the "other matters pertaining to the transportation of goods?" Why, the first thing we know these gentlemen will be petitioning the railroads to have special cars made which can be heated in winter and cooled in summer, on the plea that the roads extend similar accommodations to meat shippers. Then there will have to be a tuner assigned to each car, and the goods must never be classified except just as a handful of men see fit to have them. Of course if the board should get together and declare that they would never, never ship another piano over the New York Central and Hudson River Railroad there would be a panic in Wall Street, and Dr. Depew, who probably even now is in mortal fear of such a contingency, would furnish the trade with specially constructed palace on wheels, heated, furnished and lighted with electric lights (the lamp light might turn the celluloid keys yellow, you know), rather than to run the risk of bankrupting his road. Stuff and nonsense!

You manufacturers don't pay the freights. Suppose you had them all reduced you wouldn't gain any particular individual advantage. If Mr. Walters or Mr. Baus should happen to get an order from Chicago it would cost them the same rate to ship as it does Mr. Conover or Mr. Behning. So long as the law prohibits discrimination in favor of or against any firm or individual you had as well let the freight business alone. The railroads will only laugh at you. How many times a year is there a carload of pianos shipped? How much time and clerical work can the railroads afford to spend in considering the petty grievances when the entire shipments of pianos and organs is a mere bagatelle to them. Suppose you submit a petition for the reclassification of pianos and organs to the next meeting of the general freight agents of all the roads and see how much attention it will receive.

Section 3 of Art. II. is the most interesting clause of this most interesting document. It states that one of the objects is

To take such measures as will compel an equitable adjustment of the tariff for the protection of American labor, and also to further develop trade with South America, Mexico and other countries.

This section should have been divided into two, the first portion ending at the word labor. Taking the first portion by itself we find a definite proposition made on a subject which is the predominant issue in American politics, a subject on which a nation is divided, a subject which some of the greatest minds of the world in all countries have pondered over and on which they cannot agree. It is well for the gentlemen of this committee that they put themselves on record as in favor of high protection for American workmen, because it no longer leaves the matter open for discussion and it is in keeping with their general proceedings for them to declare that they will "take such measures as will compel an equitable adjustment of the tariff for the protection of American workmen." I do not know the political convictions of all of the parties who composed this committee, but it certainly seems strange to find as one of the leading spirits of the organization this same Mr. Baus who during the Cleveland campaign wrote letters to your journal, in which he predicted that the piano trade would go to the everlasting bow-wows unless the tariff was taken off everything. And some of these

same people are using imported goods in the making of their instruments. How do they think that they will be benefited by increasing the cost of their materials? But really there is little use of discussing the tariff question, and I shall therefore spare you.

AN OLD PIANO MAN.

## NONSENSE ABOUT PIANOS.

**I**N the light of the recent experiences of our manufacturers with pianos which passed through the recent floods, the following from the London, England, "Daily Telegraph" is positively refreshing:

A piano among the flotsam and jetsam of the sea coast is a novelty. Such a rare object from the vasty deep turned up recently near Worthing, and the story of the adventures of this piano is a remarkable one. Early in the present year a collision occurred off Bognor between the steamships Duke of Buccleuch and Vandalia. The Duke of Buccleuch sank with all hands—some 54 persons—and her boilers are supposed to have exploded as she was sinking. On board of her was a piano, which, after a cruise on its own account for some three weeks, was cast upon the beach at Goring, and there a gentleman named Lea, a musical enthusiast, became possessed of it. Much of the wood work was gone, but the soundboard was uninjured. Its new owner had the seaweed, barnacles and sand removed, the wires and hammers cleared of grit and slime, and, when the instrument had been at last got into order, it was tried, and to the surprise of everybody its mechanism was found to be intact. The makers of the piano are said to regard the testimonial of this storm tossed and battered instrument as one of the best and most practical they have ever received.

Our valued contemporary, the London, England, "Music Trades Review," in commenting on this fairy tale, remarks:

Piano felts, to say nothing of wires and small work, are not usually improved by being soaked for three weeks in sea water. Of course, if the instrument has been practically reconstructed it is altogether another matter. But the experience of the recent flood in the United States has proved that when once a piano has been placed under water little short of reconstruction will make it again a serviceable instrument, and, furthermore, that such reconstruction does not pay. Of course, if this particular instrument is waterproof it might fairly be described as such. But for the future, if it becomes a custom to soak pianos in order to season them as we season lumber, a mackintosh or a diving bell will come in as useful adjuncts to factories.

Whereupon the Mr. J. Henry Lea, above referred to, writes that

The instrument, judging by the interval elapsing between the date of the collision and that of the piano coming ashore, must have been carried backward and forward by wind and tide a considerable number of days, and after that it stood a long time upon the beach exposed to all winds and weathers. After this it was placed in a shed where the coastguardsmen keeps their boats and tackle, and ultimately found its way into the hands of its present possessor.

Although severely damaged by the explosion, and minus lid, fall, upper and lower doors, keys and hammers for the greater part, the instrument was up to pitch, and in fair tune and fine liquid tone. The soundboard and wrest plank are in good condition, and there is doubtless a long and useful career before it.

Just how a piano "minus lid, fall, upper and lower doors, and keys and hammers for the greater part," can have before it a long and useful career we confess ourselves unable to comprehend, unless it be useful to illustrate the blank foolishness of this "musical enthusiast," who is evidently unconsciously humorous in declaring the instrument to have a fine "liquid" tone, and to make again manifest the harmful ignorance of the daily press the world over when they attempt to deal with special matters of which their reporters and editors seem not to have the common sense to consider and save themselves from appearing ridiculous.

Bad as this is in the lay press, the readers of a certain American music trade journal will remember that not long ago its editor made an equally bad break in an attempted puff of a well-known house, when he declared that he had seen a piano of its make which, after being for seven days under 10 feet of water, had been rescued and found in "perfect order."

This is the same young man with the fervid poetical imagination who, in speaking of the Hohman Brothers, experiences at Johnstown, said that "one of the most remarkable incidents of the flood was the fact that the Sohmer sign on their building was not displaced by the flood, but was there as an evidence of the stability and durability of the instrument it represented."

Messrs. Sohmer & Co. do not need any such foolish remarks to make it appear that they are among the leading firms known for stability, and it would not be a bad idea for them and other makers to put a patent Yale lock on the young editor's mouth and fingers and stop his excretions. He means it well enough, but he injures those he intends to benefit and he can't help it either.

**W**E learn from Mr. L. L. Doud, secretary of the A. B. Chase Company, of Norwalk, Ohio, that their Mr. Mowry, who has had such a terrible siege of sickness is gaining rapidly in strength and is now able to ride about in pleasant weather. May he soon be able to take the road again. Mr. Doud's Eastern trip has been prolific of many good results and he looks upon the fall trade as most promising with one or two local exceptions. The Chase Company are very busy.

## GEO. GEMUNDER, JR.,

27 Union Square, New York.

VIOLIN MAKER,  
Artistic Repairer and Reconstructor.

## VIOLIN STUDIO

For the Sale and Display of Fine Violins.

## BRAUMULLER



## Upright Pianos,

MANUFACTURED BY

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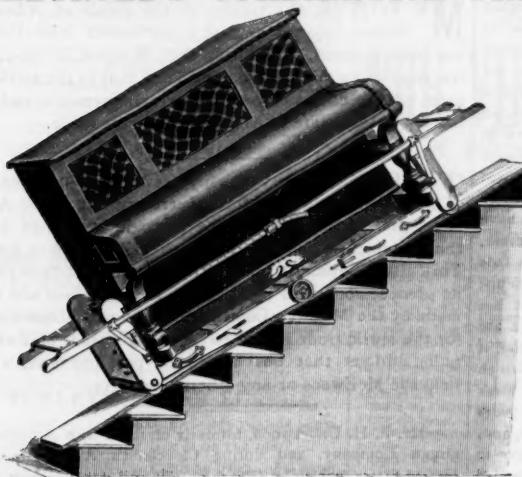
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423 Eleventh Avenue, near 35th Street,

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## REYNOLD'S COMBINATION PIANO MOVER.



THE only practical machine of the kind on the market to-day. Handles both Upright and Square Pianos with equal facility, requiring only a slight change. It is both strong and durable, and is easily handled.

SEND FOR PRICES  
AND CIRCULARS  
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SHIPMAN, BRADT &amp; CO., Sole Manufacturers 224 Main St., DeKalb, Ill.

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OF THE

FIRM OF GEHRLING, ESTABLISHED 1841.

## CH. GEHRLING'S SON

(Successor and Pattee).

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SILVER MEDAL, - - - - PARIS, 1878.  
GOLD MEDAL, - - - - MELBOURNE, 1881.  
DIPLOMA OF HONOR, - - - ANTWERP, 1885.  
GOLD MEDAL, - - - - PARIS, 1889.

## ACTIONS FOR UPRIGHT AND GRAND PIANOS.

MANUFACTURED ESPECIALLY FOR PIANOS  
MADE IN THE UNITED STATES.

Catalogues Free on Application.

Silver Medal, Paris Exposition, 1878. Gold Medal, Antwerp Exposition, 1885.  
Two Silver Medals, London, 1885.

## C. CHEVREL,

Designs and Firm Names for Fall Boards a Specialty.

MARQUETRY OF ALL KINDS FOR PIANOS AND ORGANS.  
FRETWORK WOOD PANELS.

11 RUE DE LA CERISAIE (BASTILLE), PARIS, FRANCE.

## CLARENCE BROOKS &amp; CO.,

MANUFACTURERS OF

## Fine Piano Varnishes,

COR. WEST and WEST 12th STREETS,

NEW YORK.

C. H. HENNING,  
Piano Manufacturer,  
341 East 11th Street,

Bet. 1st and 2d Aves., NEW YORK.

CHASE  
BROTHERS'  
PIANOS

WITH THE  
CHASE PATENT SOUNDING BOARDS  
Are Unrivaled for Pure Quality of Tone.  
Catalogues and Price to the Trade Furnished on  
Application.

FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.  
OFFICE AND SALESROOM, 92 MONROE ST.,  
GRAND RAPIDS, MICH.

## LADIES! ATTENTION!

The best face and nursery powders made, and  
guaranteed to be free from lead, zinc, bismuth and  
all other injurious minerals, are contained in the  
PERFORATED CHAMOIS SACHETS.

the most delightful toilet accessory ever invented,  
as thousands of ladies who continually use them  
will testify, among whom are Pauline Hall and Fanny  
Rice. For sale everywhere, or sent by mail, price  
25 cts. THORNDIKE & CO., Sole Manufacturers,  
80 Courtlandt St., New York.

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OARDMAN  
& GRAY:  
PIANOS

ESTABLISHED 1837.  
Factory, 543, 545 & 547 Broadway,  
ALBANY, N. Y.

## CALIFORNIA VIA MAINE.

HERE is indeed a very curious and remarkable article we find in the Gardiner (Me.) "Journal," of September 25, which will interest our old friend Antisell, of San Francisco :

A recent visitor in this city met with Antisell, the famous piano maker, on his way from California to New York.

"I am constantly finding your pianos in the best houses throughout California, Mr. Antisell," said this gentleman to the manufacturer. Mr. Antisell bowed and seemed gratified by the compliment. Then they fell into conversation about the different pianos on the market, so many of them good, &c., and finally Mr. Antisell gave his companion a "steer" on pianos.

"There is a great deal of discussion," he said, "about this make and that make, of course. Now, we will put Chickering, Steinway, Weber, &c., out of the question, and I am going to tell you that in New York we have an enormous manufactory for pianos. There is a large and wealthy stock company. An immense number of pianos are made at this place. Different piano men come there, look them over, choose their favorites, leave an order, and the name of their firm is stamped upon the piano they have chosen. Mind you, all the pianos are good, there are no inferior pianos made; but it is amusing all the same to hear so much discussion about the superiority of certain makes when dozens of them, all bearing a different firm's name, come from the same place."

Just like our old friend Antisell this sounds, and reminds us of his "sweepstakes of the world," as he calls the Antisell piano award. The Gardiner "Journal" calls it a "steer" and shows that it could not be made to believe such a pure invention and charming story, although told by one of the most interesting story tellers in the piano trade, which can boast of so many expert story tellers. Mr. Antisell, who, although his name refutes his inclination, and he is not only not opposed to selling but sells whenever and to whomsoever he can, was leaning dangerously in the direction of the stencil when he explained his story to the gentleman who reported it as above. Are the Antisell pianos among those turned out in New York at the "enormous manufactory" referred to by Mr. Antisell? Prithee art thou, dear Don from the Setting Sun, engaged in the vile pursuit of the whilom stencil, and art thine pianee (the sweepstakes of the world), compiled in ye stencil factoree, owned and controlled by the wealthy Gothamite? Hence, thou stencil! and show not thy bald pate at these gates any more, but skip to yon Golden Gate, where happiness awaits those who, induced by thy wealth of logic and insinuating influences, exchange their mines of wealth for stencil Antisellers!

## MR. ROUSS AROUSED.

CHARLES BROADWAY ROUSS,  
NEW YORK CITY, September 26, 1889.

Meurs, Blumenberg & Fisersheim, City.

GENTLEMEN—Our attention has been called to an editorial in your journal, THE MUSICAL COURIER, No. 501, page 272, published September 25, 1889, which we consider very offensive and unjust, if not legally actionable.

Your article states that "a new stencil organ is being put upon the market by," &c.

"Mr. Rouss buys up low grade goods and puts his name on them," and "the public should beware of them." You also state that our selling these organs is "fraudulent and unlawful."

We have referred the entire matter to the people we have been buying these two grades of organs from for three years, and have insisted upon their taking action.

For ourselves we would say that we have had these organs made up specially for three years past. We have sold thousands of them on the full guarantee that they would be received back after 14 days' trial and freight paid by us both ways if they did not suit.

We have never had any returned and have thousands of testimonials to show as to their merit. We make no untrue statement concerning them, endeavor to create no false impression by imitating some well known make, and give as broad, full and honest guarantee for everyone as it is possible to put in language.

We absolutely claim nothing more for these organs than intrinsic value and stamp our well-known name on them, as we do on our spool cotton, our gloves, needles and thousand other meritorious articles as a guarantee that they are good, as do other firms prominent enough to give value to their wares in so doing.

If there is any State law against this perfectly sensible and proper practice we consider it foolish and entirely unconstitutional and defy anyone to prove it otherwise.

It would only be common justice to give this letter the same prominence that your notice had. Respectfully, C. B. ROUSS.

MR. ROUSS boldly states that the organs he sells are stencil organs, and that he stamps his (our) well-known name upon them, which makes them stencil goods. THE MUSICAL COURIER of March 27, 1889, published the act of the Legislature of this State which makes it a misdemeanor to make, sell or offer for sale stencil goods, and, judging from Mr. Rouss's letter, it seems that he not only has never read the act referred to but was in ignorance of its existence, for a gentleman of his standing in commercial circles would not openly defy a living statute among the laws of the State of which he is a citizen.

Now, however, thanks to this paper, that Mr. Rouss is aware of the existence of such a statute we hope he will at once cease to sell stencil or fraud organs and assist this paper in its great fight against that class of organs and pianos. And if Mr. Rouss does not care to stop the practice of selling fraud organs—for we call an

organ or piano the name of which does not indicate its origin a fraud, without any reflection upon the person making or selling it—then let him arrange a test case to try the constitutionality of the act.

Law is a peculiar institution, and we are justified in believing that the act referred to will not be called, as Mr. Rouss calls it, foolish by the judge before whom such an action would be tried. The act was carefully drawn by legislators of experience who understood the swindles perpetrated upon the unsuspecting public by means of the stencil fraud organs and pianos sold in this country. To denominate such an act as foolish may satisfy self sufficiency and give a touch of humor to the situation, but it does not affect the law which is in force, as Mr. Rouss and other stencilers may discover when the detectives who now are "on to" the game get the machinery of justice into operation.

We have warned stencilers dozens of times in these columns, and deserve their thanks for not having taken active steps against them in the offices of the district attorneys in most of the counties of this State. We wanted to give them all the time possible to get out of the meshes of the swindle now stamped as illegal in this State. If they insist upon continuing the fraud stencil and the stencil fraud it will certainly not be our "funeral," as it is now colloquially stated.

## ENGLISH COMMENTS.

THE London, England, "Music Trades Review," after a very sensible statement of the increasing importation into the United States of German pianos, informs its readers that

An opportunity will shortly occur for the effective and economical introduction of European pianos into the United States. An exhibition to celebrate the four hundredth anniversary, or thereabouts, of the discovery of the American continent by Christopher Columbus will be held in New York in 1892. The Americans will welcome the exhibition of every high grade or useful piano from all parts of the world. It would be well if between now and next summer English manufacturers, or confidential persons in their employ, were to visit the United States, and by inspection of factories and warerooms see for themselves the exact style of goods wanted, and otherwise discover the needs of the American market. Between next summer and 1892 ample time would be afforded them to form their plans and to bring out various grades of pianos suitable to American purchasers. Their trip to the United States might, at any rate, be considered a holiday, and one which would, in all human probability, not only pay its own expenses, but would open up another field to English enterprise and capital.

The fact should be recollected that, with the single exception of some of the highest and most expensive grades of American goods, the difference between European and American pianos is admitted to be only one of price. Pianos can be made far cheaper in England or Germany than in America, because the rate of wages is far lower here than in the other hemisphere. As to the workmen comparatively few of them in the factories of New York, Boston and elsewhere are native born Americans. Most of them are emigrant Germans or Englishmen, or their descendants, particularly Germans, who or whose immediate ancestors have traveled to the States in search of higher wages. That they should, after a more or less brief settlement in the New World, suddenly become so thoroughly permeated with the American climate as to be able to manufacture better than their cousins in Europe is hardly likely.

In support of their position they offer the following statement:

In view of the fact that imported European pianos are not at all likely to compete with the higher grade and higher priced American instruments, and as the superior class of American manufacturers have no special love for the American medium grade piano makers, \* \* \* there is not the slightest reason why the English makers should not also join in the movement. The idea has been fostered by interested parties that the English are so thoroughly conservative in their notions of business that they will not on any terms alter their method of manufacture. Whatever truth there might have been in this assertion some years ago it will certainly now no longer apply. Englishmen, ever progressive, have warmly taken up all real improvements in piano manufacture. It is true that English purchasers have no great faith in fads nor love for novelties which are not admitted improvements. Moreover the English, like the German, climate does not need certain special details in piano manufacture which are absolutely necessary to the United States. But to pretend, if any sort of market were open to them in America, that British manufacturers would not readily conform to American ideas and sympathies is simply nonsense. The English for years retained practically the sole control of the Indian market, and, as everybody knows, pianos manufactured for India have to be made in a very different manner from instruments intended for home use. Not even the Americans or the Germans in the extreme climate of the East Indies have been able tooust

English pianos from the market, simply because English goods are the best, most solid and most lasting for such purposes.

We are always glad to give equal prominence to all who cater for trade in this country, but we should like to suggest to our contemporaries that while the English makers are waiting for a demand to spring up here, their German competitors have been actively engaged in creating a demand for German pianos here, and while we shall be interested in seeing a large and varied display of the product of every country at New York's coming exposition, the English manufacturers will have to introduce some very radical differences and improvements in their plans of construction from the essential technical ideas of tone and tone production to the designs and embellishment of their cases. We hope to see exhibits from every prominent firm in every land, for the lessons which Americans will teach from them, and because we are confident that the American piano still retains its position as the finest piano in the world.

## PIANOS AT THE SEASIDE.

THIS is the time of year when the New York piano manufacturers and dealers are besieged by anxious inquiries as to "What can be the matter with my piano?" and tuners are being driven all but wild and regulators are working overtime. People who have been away for the summer return to find their pianos in wretched disorder, out of tune and actions sticking, and can scarcely be convinced that there is not some radical defect in the instrument. The more reasonable of them are persuaded that this condition of things has been brought about by a season of unusual humidity. The almost incessant rains which have prevailed for some time back have filled the atmosphere with so much moisture that every part of a piano which is susceptible to it has swelled, and these last few succeeding cool, dry days have thrown everything "out of gear." This is particularly so when pianos have been shut up in dark rooms all summer and are now for the first time thrown open to the sun and air or, still worse, subjected to the dry heat of the fires already started.

This is, too, the time of year when those who have been led into renting pianos at the seashore are bemoaning their shortsightedness and are recording their annual vow that they will never do so again. There is absolutely no profit in renting pianos to go to the seaside resorts. The few months' rent will not cover the damage done by the dampness, for the cost of the repairs made necessary almost invariably exceeds the amount earned. Actions must be re-regulated, oftentimes the strings are so badly rusted that they have to be replaced, all glued parts are loose, and even if the piano makes a presentable appearance, after a little overhauling, the sounding board braces will spring or the board itself crack, when, after being saturated with moisture, it is brought into the influence of the dry heat of the modern New York house.

All of these conditions occurring at once make the workmen in repair shops and factories over busy, and people should have patience in waiting their turn to have their pianos "fixed," and know that the present state of their instruments is due, in almost every instance, to their neglect of or ignorance of the simple, natural laws which affect any well made musical instrument.

M. FOSTER, the trustee of the estate of Albert Weber, informs us that a permanent injunction has been granted, prohibiting Otto Wissner, of Brooklyn, from using any Weber stencil, and that in the settlement of the case against Wissner arrangements satisfactory to the estate of Albert Weber were made.

THE C. C. McEwen Company has filed its certificate of incorporation with the Secretary of State at Albany, and in it says that the company is formed for the manufacture and sale of pianos and organs in New York city. Capital \$25,000. The company starts in like its predecessors, with a falsehood, for no organs will be made by the McEwen Company. It is now about time for the music trade papers to begin their usual McEwen puffs, and yet that has not in the past and never will help the McEwens or any others like them.

—Mr. F. H. Underwood, formerly of the Smith American Organ Company, and during Cleveland's Administration United States consul at Glasgow, will sail for Glasgow on October 15, where he has entered into permanent business relations.

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From February 1 the price of the **7 Octave Practice Clavier** will be changed from \$54.00 to \$60.00 with discount as formerly of 10 per cent. for cash.

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## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
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CHICAGO, September 28, 1888.

IT would be interesting to know just what portion of the Western dealers buy their goods direct or obtain them on the consignment plan. Knowing how all the large houses in this city do business, and also how some, if not all, of the Eastern houses located here get the bulk of their trade, it would seem an inevitable conclusion that by far the largest amount of business done in the West must be done on the basis of the consignment plan. Some time since and before competition in this way of doing business became so strong large profits were gotten by the consignor, but at the present time the profit is less and the temptation to the dealer to get goods on this basis is greater than ever before. Nevertheless, who can doubt that the dealer purchasing directly from the producer is in a much better position to do justice to the customer than one obtaining goods on the plan first mentioned? The dealer would also be in a position to choose his goods, though that wouldn't, perhaps, count, as most of them are of that happily constituted mind that won't allow them ever to discover any points of superiority in any instrument not handled by them.

Items of interest are scarce commodities in this section. We hear of no new houses or changes or failures, though we feel sure that there will be at least one new piano manufactory in this city before a great length of time elapses, and the first of the year will also see some changes in some of the retail establishments.

The music trade of this city are called upon for a subscription to the fund for the confidently expected world's fair, which is to be located here. Such is the faith of the average Chicagoan, and in our conversation with them there has been but one who has expressed himself as being in any doubt on the subject. The amount of the subscription asked for is \$30,000, and of this amount four of the largest houses are alone expected to contribute at least one-half the amount; so far, however, nothing has been accomplished.

The Weber house is not only troubled in the East by stenciled fraud pianos; the same thing has occurred here and elsewhere in the West. Indeed, there is a concern in this city who make a constant practice of advertising a Weber piano, though we are positively assured no genuine Weber can be found there. It is a mean way to do business, to speak even charitably, and meanwhile the Weber house continue to do a good business, and, among people capable of judging, increase the reputation which their fine instruments warrant. Mr. C. C. Curtiss, the much respected manager of this branch, leaves to-day for a ten days' trip to the Northwest, and will go as far as Duluth, stopping at all important points between here and there.

In the window of the Weber branch store here can be seen an elegantly framed group of 30 of the most celebrated musical artists of the world.

Messrs. Wm. H. Bush & Co.'s shipments of pianos this month will amount to no less than 115, the largest business they have ever done in any one month.

We are obliged to chronicle the death of Mr. Densmore, the president of the Brown-Barron Piano Company, who died at his home in Brooklyn on Thursday of last week; the event was not unexpected, as he was very ill while on a visit here lately.

Mr. N. J. Haines and Mrs. Haines have been visiting the city this week.

Messrs. Sohmer & Co. have adopted a new and ingenious device for strengthening the bridge in their pianos which merits the attention of musicians and dealers. It is simple, but it accomplishes the object of refining the tone.

## Detroit Exposition.

THE music dealers have so distributed themselves in the main building that it is almost impossible to stand in any part of it, even where the whirr of machinery is emphatically audible, without hearing the strains of an organ, vivacious dashes of piano music or the thrum thrum of a guitar.

F. J. Schwankovsky & Co., of Detroit and Grand Rapids, have a big display in the southwest corner on the first floor. There is a large platform, ornamented with exotics and busts of Rubinstein and Mozart, on which a number of fine instruments are exhibited. Over this platform is a fluted canopy of slate colored cheese cloth artistically arranged. Then beyond the platform lining the outer walls of the building is a miscellaneous collection of instruments. The exhibits which attract the widest attention are a Knabe concert grand, a \$1,000 white gold finished Knabe upright and a Knabe baby grand. The other instruments exhibited are Vose & Sons and Wheelock and Lindeman pianos, made of mahogany.

A decided curiosity is presented in the shape of a grand piano 110 years old. It is of comparatively crude mechanism and tone, and looks very insignificant after one inspects the elegant, costly and marvelously perfect instruments a century's evolution has produced.

In front of the platform are a number of folding oak chairs

for those who wish to listen to the concerts given morning, afternoon and evening by Mrs. Gulitz Heynberg and Chevalier de Kontski, pianist to the Emperor of Germany. A. D. Schommell, of Detroit, plays also. E. W. Browning has charge of the exhibit, and is assisted by T. A. Glaser and P. W. Graham.

Clough & Warren, of Detroit, have a fine display on the right of the main entrance, ground floor. An interesting feature of their exhibit is six men at work manufacturing pianos. The firm have an organ on exhibition, blown with their own electric motor. It works in sight and attracts a good deal of attention. Prof. Alois C. Meurer, organist at St. Joseph's Church, discourses music from time to time on that instrument. Clough & Warren have also in their display Decker Brothers' pianos, which they are booming. Prof. R. O. Burgess and J. W. Phipps are in charge of the exhibit.

The C. J. Whitney Company's display is made under and surrounded by Oriental decorations that are unique and beautiful. It is located at the left of the main entrance on the ground floor and on the centre aisle. The firm exhibit the Estey organs and pianos and the Steinway, Hallet & Davis and Haines pianos. Professor Mazurette entertains the passers with music from time to time.

The Detroit Music Company occupy considerable space at the north end of the gallery, near the northeast corner, where Farrand & Votey, whose agents the Detroit Music Company are, have a large church organ in operation. The music company show the Hardman, Fischer and Starr pianos, the Lyon & Healey \$1,000 harp, their own brass instruments, &c. Concerts are given during the day by a galaxy of talent using a variety of instruments.

The Farrand & Votey Organ Company have placed a church organ high in the air on brackets, and connected it by 3 miles of wire with a key board, 75 feet away, from which place Professor Sprague plays upon the instrument. The blowing is done by an electric motor, located some distance from the organ, upon one of the rafters of the building. E. S. Votey patented the electrical appliances.

In addition to the special attractions Farrand & Votey have a display of organs made of cherry, oak, sycamore and walnut. Farrand & Votey are in personal supervision of the exhibit. Organ concerts are given afternoon and evening.

Ling's music house of Detroit has an exhibit of Boardman & Gray, Weber and Newby & Evans pianos, also the Palace and Newman Brothers' organs. J. G. Thrasher is in charge.

Marvin's music house, of Detroit, has a display in the southwest corner on the ground floor. It is under charge of Lawrence Cody. The Chickering and Chase Brothers pianos and the Story & Clark organs are shown.—Detroit "Tribune."

## Toledo Trade Notes.

M. R. C. J. WOOLLEY, of Toledo, for many years piano tuner and repairer for the Whitney & Currier Company, is now the agent for the Kroeger & Sons piano. Mr. Woolley is a gentleman of high standing and very popular in this community, and his many friends wish him a hearty success in his new enterprise.

Mr. R. Kochman, of Messrs. H. Behning & Son, was in the city a short time, calling on Messrs. J. W. Greene & Co., agents for the Behning & Son pianos.

Mr. R. W. Cross, representing the interest of the Kroeger & Sons pianos, was in the city recently looking up the piano business here.

W. W. Whitney, of the Whitney & Currier Company, paid Toledo a short visit last week, leaving for his home in San Diego, Cal., last Monday.

## Philadelphia Notes.

A. H. SIMMONS, formerly with the F. G. Smith branch on Arch-st., is now with C. W. Kennedy & Co. in their new warerooms, 1318 Chestnut-st. Mr. Kennedy is the inventor of a new electric motor, which he is making in West Philadelphia, and he expects to be heard from. Kennedy was originally a telegraph operator and is an electrician.

The Behr Brothers branch, under Mr. Fleming's management, has been doing a fine trade and is in shape for a large fall trade.

In answer to an inquiry we will state that the Schubert piano is sold by George Dearborn.

The Lester piano is an excellent piano and is much better in tone quality and touch than a good many pianos sold in Philadelphia at a much higher price.

J. F. Barry, traveling for the Kimball Company, of Chicago, was at Bellak's last Saturday and was going South from Philadelphia. Bellak handles the Kimball piano.

W. F. Boothe's handsome wareroom never looked better than it does now with the office removed to the middle of the central section and the whole depth of the capacious establishment in full view. He has about five enameled Weber pianos among his stock of Webers and carries the Hallet & Davis, Briggs, Starr, Bush & Geritz and Colby pianos and Newman and Dyer & Hughes organs and makes a most beautiful display of his line of goods.

Mr. Fisher, Jr., of W. G. Fisher, reports a fine trade with Decker Brothers pianos. They have also recently made a number of sales of Mason & Hamlin uprights.

—Ground has been broken by Decker & Son for the erection of a factory building on the ground bought by Myron Decker about a year ago at 135th-st. and Southern Boulevard. W. E. Davis is the architect of the factory to be erected.

## Jim and the Punch.

A SHORT time since genial "Jim" Cumston, of Boston, took it into his head to run over to Philadelphia and see what was the matter with Ramsdell. Reaching the ferry gate at New York, with arms and hands full of walking sticks, umbrellas, hat boxes, gripsacks, bundles, &c., he had one dexter digit free to shove the enveloped tickets to the soulless young man at the ferry gate. The S. Y. M. glared and shoved the package back, with the remark that he was there to PUNCH TICKETS, not to open envelopes. Jim—as self possessed as the last quarterly ice bill—replied that "he knew that," and that it was "a blarsted shame," that "if the directors had only known what was under that 6 $\frac{1}{4}$  hat, he would have been president of the road." After this all was quiet except the snap of the punch. X. Y. ZED.

## Trade Notes.

—Samuel Hamilton, of Pittsburgh, will, about November 1, add to his stock of pianos and organs a complete stock of musical merchandise and instruction books.

—Warren Collins has been East on a trip in the interests of the Chicago Cottage Organ Company. Mr. Collins represents their interests in the South, and is a member of the firm of Collins & Armstrong, Fort Worth, Tex.

—V. Wentworth & Co. are making pianos at 43 Bristol-st., Boston, the firm consisting of V. Wentworth and L. G. Ripley. Wentworth is a practical piano man; so is Ripley, who formerly worked with Lawrence & Son, Boston.

—One of the largest and most interesting advertisements we have seen recently is that of Mr. F. J. Schwankovsky, who comes out in the Detroit "Sunday Tribune" with five solid columns of matter broken only by cuts of himself, the Knabe factory, a Knabe grand and upright and the Detroit Exposition Building.

—George Rider, of East Albany, an old German piano maker, has patented and built a piano he calls "Bow Musicale," in which small bows fashioned after the violin bow are made to pass across the wires to produce the tone. We are not acquainted with the particulars of the invention, but as Mr. Rider expects to have a model here in the city soon a detailed description is probable.

—Messrs. Gallagher & Huston, the new piano and organ firm shortly to open warerooms at Rochester, N. Y., will make the "Shoninger" piano their leader. Mr. Huston is well known to the trade, having been connected with H. S. Mackie & Co. for several years, and more recently with Foster, Hennessy & Co. Mr. Gallagher is the son of one of Rochester's well-known citizens.

—Here are a few changes occurring recently: The Ferris & Rand Organ Company have secured the services of A. M. Brobst, formerly in business at Knoxville, Ia.; C. R. Cressy succeeds Cressy & Jones, of Portland, Me.; the Knabe agency in Cincinnati has been transferred from the John Church Company to the Cincinnati Piano Company; Zoller Brothers & Co. succeed Miss Bertha N. Zoller, at Peoria, Ill.

—The Farrand & Votey Organ Company have just completed the purchase of the Granville Wood & Son pipe organ factory, of Northville, Mich., and will run it at Northville until an addition to the Farrand & Votey factory in Detroit can be erected. Mr. Wood and his son will remain in Farrand & Votey's employ. The Northville firm have put about seventy-five large organs into use, one of them being in the new St. Anne's Church, Detroit, and are building a large one for the Trumbull Avenue Presbyterian Church. They also have a contract on hand for a large organ at Johnstown, Pa., another in Columbus, Ohio, and a third in Wayne, Mich. They employ about fifteen men, which number will be increased when the factory is moved to Detroit.

## Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

## VALUES OF IMPORTS OF MUSICAL INSTRUMENTS.

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" 31, 1889.	.....	159,838
Seven months ending July 31, 1888.	.....	970,474
" 31, 1889.	.....	661,223

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	No.	Value.	No.	Value.	Value.	Value.	
Month ending July 31, 1888.	704	\$38,776	63	\$20,031	\$8,566	\$67,323	
" 31, 1889.	670	43,876	59	18,479	10,864	73,219	
Seven months ending July 31, 1888.	5,280	388,178	332	111,357	75,056	514,501	
" 31, 1889.	6,071	413,723	316	108,800	71,356	587,889	

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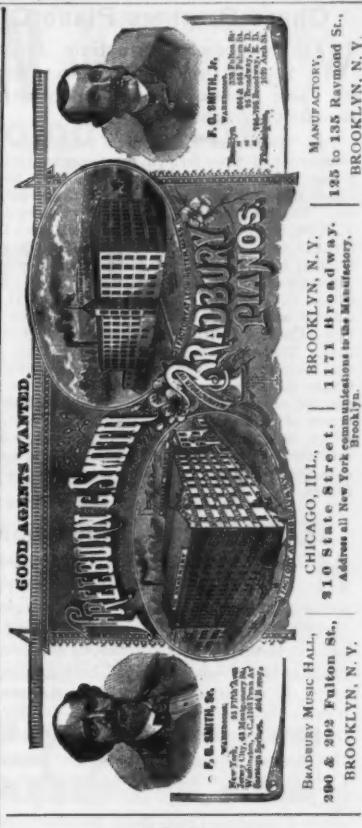
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**Chase Brothers Piano Company.**

WE reproduce an article from the Grand Rapids "Democrat" referring to the change made by the Chase Brothers Piano Company mentioned in THE MUSICAL COURIER of September 18:

The "Democrat" announced some days ago that a new company had been formed for the manufacture of the Chase piano. The articles of association have been filed for the Chase Brothers Piano Company, with a capital stock of \$225,000. Of this amount Chase Brothers have \$125,000; Charles T. Hills, \$25,000; Thomas Hume, \$25,000; Charles H. Hackley, \$22,500; R. T. Van Valkenberg, \$5,000; F. H. Holbrook, \$5,000; J. W. Moon, \$10,000; L. G. Mason, \$15,000. The directors are: C. A. Chase, B. S. Chase, L. E. Chase, M. J. Chase, C. T. Hills, Thomas Hume and F. H. Holbrook. The officers are: M. J. Chase, president; Leon E. Chase, secretary; Charles T. Hills, vice-president; Thomas Hume, treasurer. This step was found to be necessary owing to the fact that their business has increased so rapidly that the Messrs. Chase Brothers were not able to supply the demand with the amount of capital they were able to control. With this increase of capital they will build a large factory in Muskegon, which, in addition to their business here, will enable them to take the best of care of our home demand and also supply the calls for their justly celebrated pianos from all over the United States.

**Fuller's Innovation.**

MONTEPLIER, Vt., September 19, 1889.—The Vermont "Watchman" recently sent circulars to all the prominent Republicans of the State, including members of the last three or four Legislatures, asking an expression of opinion on the custom of promoting the Lieutenant-Governor to the governorship, which had been general from 1878 up to 1886. In the latter year the State convention found before it two candidates for the lieutenant-governorship, Col. Franklin Fairbanks, of St. Johnsbury, and Col. Levi K. Fuller, of Brattleboro. Col. G. W. Hooker, on presenting the name of Colonel Fuller, referred to the practice of promoting lieutenant-governors as unwise and liable to give the State a lower grade of governors than under the other system. For Colonel Fuller, he stated that he would not be a candidate for governor if then nominated for lieutenant-governor. This announcement was received with prolonged applause, and Colonel Fuller was easily nominated.

Now the old issue is before Vermont Republicans. Lieut.-Gov. U. A. Woodbury, of Burlington, is a candidate for the gubernatorial nomination, but there is very strong opposition to him from the fact that his nomination will carry the party back to the old system of "promotion" nominations. The party does not wish to recognize "claims." Under the circumstances the "consensus" of the "Watchman" is very interesting and significant. In summarizing the replies the paper says:

"It is proper to state that the answers received represent all sections of the State; that in number they are nearly treble the aggregate membership of the Legislature, and far exceed the roll of delegates to the party conventions. In representative character, also, the consensus is easily the peer of any legislative or delegative body. Of the whole number, about two thirds, or 67 per cent., made the following answer: 'I believe the custom of immediately promoting lieutenant-governors to be governors, which prevailed in our State from 1876 until broken in the case of Lieutenant-Governor Fuller, is unwise; and I am opposed to a return thereto by the nomi-

nating conventions of the Republican party.' Of the whole number, about one-eighth, or 12 per cent., made the following reply: 'I believe the custom of immediately promoting lieutenant-governors to be governors, which prevailed in our State from 1876 until broken in the case of Lieutenant-Governor Fuller, is not unwise; and I am not opposed to a return thereto by the nominating conventions of the Republican party.' To a few of the above answers, less than one in four, comments were added either explaining or enforcing the views of the writers. The above accounts for 79 per cent., or about four-fifths of all the answers. The remaining 21 per cent., or about one-fifth, were either non-committal, or wrote letters expressing varying shades of belief or unbelief in the custom which was the subject of the inquiry."

That this consensus of opinion will have a marked influence in the nomination of next year is more than certain. It is this very question of the possible succession of Lieutenant-Governor Woodbury to the governorship that has precipitated a State canvass nearly a year before the normal time.

**The Trade.**

—A. Larkins opened a piano and organ wareroom at Parsons, Kan.

—G. D. Cole, piano dealer, Richmond, Ind., has removed to Muncie, Ind.

—James P. Cooley, drum manufacturer, Granville, Mass., died on September 23.

—G. H. Kellogg's music store, at Cresco, Ia., was damaged by fire \$1,000; no insurance.

—Mr. H. L. Schreiner, of Savannah, Ga., and Mrs. Schreiner have returned from Europe.

—The new pipe organ factory of the Knauff Company, at Newark, Del., will be completed in February.

—E. J. Coen, of Newport, R. I., has been engaged as salesman in the Boston branch of Wm. Knabe & Co.

—George H. Eames, South Framingham, Mass., has begun the manufacture of musical instrument cases, music rolls, &c.

—The King Piano Company, of Denver, have begun their regular series of concerts given in their warerooms every season.

—Messrs. Chickering & Sons have just finished an exquisitely dainty upright piano in white and gold for the new house of Miss Lillian Russell.

—A largely attended piano recital took place last Monday night at the branch warerooms of the Emerson Piano Company, Brockton, Mass.

—The entire warerooms, inside and outside, of the establishment of Otto Sutro & Co., Baltimore, have been renovated. Mr. Sutro is expected from Europe this week.

—M. P. Marks is no longer connected with the piano and organ firm of Dresser & Co., Worcester, Mass. Mr. Marks is engaged in selling patent rolling door and window blinds.

—The new branch house of G. H. & C. F. Hudson, of Plattsburgh, N. Y., at Burlington, Vt., was opened to the public last week with a concert. Mr. Paige is the manager of the branch.

—The strike at Jacob Doll's case shop seems to have had the best effect on his business. Orders are coming in in quantities and are filled with the usual promptness. Mr. Doll has

employed new hands, who all seem to work with unusual energy in order to meet the demands of the factory.

—F. M. Cushman, for many years bookkeeper of the New England Organ Company, Boston, is about to open a music store at Amherst, Mass., for the sale of pianos, organs and musical merchandise.

—Sylvester Tower, the Cambridgeport action manufacturer, called to see us last week, and reports an unusually heavy demand for Tower actions, orders coming from all sections where pianos are made.

—W. F. Jones & Co., of Brockton, Mass., piano and organ dealers, are to close out their business. Mr. Jones is engaged in a patent enterprise (a Time Switch Company) which requires nearly all his time.

—The Waltham "Press" gives a glowing column description of the splendid business enterprise of Mrs. Georgianna Warren, the agent in that city of the Chickering, Hazelton and Emerson pianos and the Estey and Story & Clark organs, and closes by saying:

With every new development in the lines of business in which she is engaged she quickly takes advantage of it, securing the best and only the best, and through a thorough knowledge of every detail of the business she has made her wares eagerly sought after, and in every case never fails in giving satisfaction.

Mrs. Warren has one of the most successful retail piano and organ establishments in New England, and she deserves all the success she has. She is honest, competent, enterprising and honorable in all her dealings.

—The piano department of W. C. Taylor's Music House, Springfield, Mass., is managed by N. G. Howe, W. W. Wallace having charge of the tuning and repairing. Henry B. McCoy has charge of the sheet music and the merchandise departments. Mr. Taylor sells Steinway, Weber and Haines pianos.

—The piano action factory and business of F. Frickinger, together with 5 acres of land and two dwelling houses, all at Nassau, N. Y., were purchased last week by William Gorger and Jacob Grubb, who will continue the business. Mr. Frickinger, who is an old piano and piano action maker, sold out on account of old age and bad health.

—The very sign on the window of the new "McEwen Co." is ungrammatical and false. It reads "C. C. McEwen Co. Manufacturer of McEwen Pianos," and states that they have a branch at 76 Fifth-ave. This address is where "the boy" Clarence first started on his career, and none of the McEwen gang have been in that building in years. If "handsome Ned" would only string out all of his former addresses on this window it would not be possible to see his smiling countenance as one passed by.

WANTED—By Junius Hart, of New Orleans, a salesman or two. For additional particulars address Mr. Hart, who wants live men who understand the piano and organ trade.

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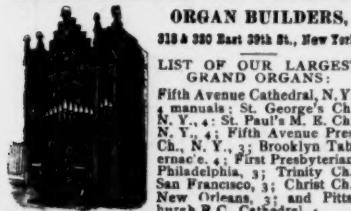
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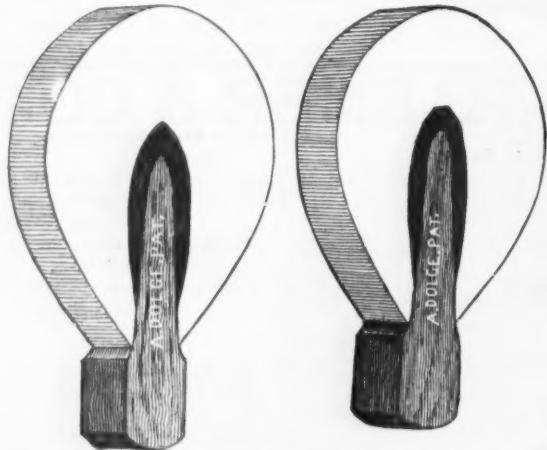
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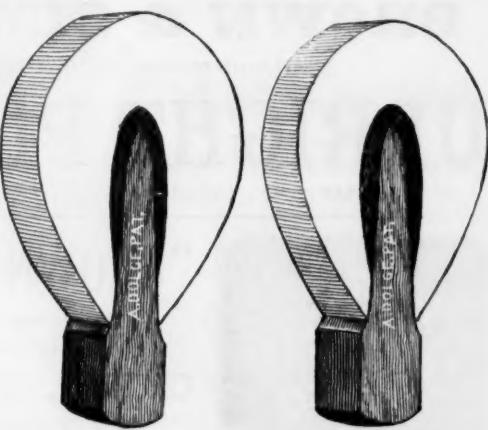
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